

## BLACK-BELT SABBATH

The craziest movie you've never seen **P32**

## STREET SEEN

Vegan makeup in our new culture column **P33**

## QUIET POWER

Could soft-spoken John Rizzo win D5? **P9**

# GUARDIAN

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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM  
OCTOBER 31 - NOVEMBER 6, 2012 | VOL. 47, NO. 5 | FREE

# THE CLEAN SLATE

## OUR TEAR-OFF GUIDE TO THE NOVEMBER 6 ELECTION

### NATIONAL RACES

**President:** Barack Obama  
**US Senate:** Dianne Feinstein  
**Congress, District 8:** Nancy Pelosi  
**Congress, District 9:** Barbara Lee  
**Congress, District 12:** Jackie Speier

### STATE CANDIDATES

**Assembly District 13:** Tom Ammiano  
**Assembly District 19:** Phil Ting  
**State Senate District 11:** Mark Leno  
**BART Board District 9:** Tom Radulovich  
**BART Board, District 7:** Zachary Mallett

### STATE BALLOT MEASURES

**Proposition 30:** YES  
**Proposition 31:** NO  
**Proposition 32:** NO, NO, NO  
**Proposition 33:** NO  
**Proposition 34:** YES, YES, YES

**Proposition 35:** NO  
**Proposition 36:** YES  
**Proposition 37:** YES  
**Proposition 38:** YES  
**Proposition 39:** YES  
**Proposition 40:** YES

### SAN FRANCISCO RACES

#### BOARD OF SUPERVISORS

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### SAN FRANCISCO BALLOT MEASURES

**Proposition A:** YES  
**Proposition B:** YES  
**Proposition C:** YES  
**Proposition D:** YES  
**Proposition E:** YES  
**Proposition F:** NO, NO, NO  
**Proposition G:** YES

### EAST BAY ENDORSEMENTS

**Oakland City Attorney:** Barbara Parker  
**Oakland City Council, at-large:** Rebecca Kaplan  
**Berkeley Mayor:** Kriss Worthington

### ALAMEDA COUNTY BALLOT MEASURES

**Measure A1:** YES  
**Measure B1:** YES

### BERKELEY BALLOT MEASURES

**Measure M:** YES  
**Measure N:** YES  
**Measure O:** YES  
**Measure P:** YES  
**Measure Q:** YES  
**Measure R:** YES  
**Measure S:** NO, NO, NO  
**Measure T:** NO  
**Measure U:** YES  
**Measure V:** No

### OAKLAND BALLOT MEASURES

**Measure J:** YES



NORMAN YEE

SANDRA FEWER

JOHN RIZZO

BARACK OBAMA

NORMAN YEE, SANDRA FEWER  
GUARDIAN PHOTOS BY MIKE  
KOOZMIN/SF NEWSPAPER CO.;  
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Increasing City Hall transparency and accountability by reforming our budget process, strengthening ethics standards for lobbyists, and rehauling our city's technology system

Standing up for tenants and affordable housing by creating housing cooperatives, building housing for seniors, veterans and youth, and fighting Ellis Act evictions

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## GUARDIAN INTELLIGENCE

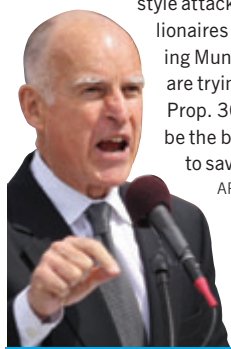
What you need to know

### SOAK THE RICH, JERRY

Molly Munger, the wealthy lawyer who claims to want to help California's schools, may have doomed the only ballot measure that has any hope of saving school funding. Her selfish attack ads targeting Gov. Jerry Brown's Prop. 30 (framed as an effort to promote her own Prop. 38, which can't possibly win and is going down in flames) have knocked the (mostly progressive) revenue measure below 50 percent in the polls. If it goes down, the public schools will face catastrophe, and it will be largely Munger's fault.

But the guv still has a chance, according to the blog Calbuzz: Polls show two-thirds of likely voters favor taxes on the rich, and a rousing, populist, old-Jerry-Brown-style attack on billionaires (including Munger) who are trying to sink Prop. 30 could be the best way to save it. |

AP IMAGES  
PHOTO  
BY  
LENNY  
IGNELZI



### THE COST OF TECH JOBS

The tech companies are looking for workers — and they're not just putting the usual ads on Craigslist. We're seeing recruitment billboards on the freeway and signs on the BART trains. That stuff isn't cheap — a typical billboard along I-80 can run \$20,000 a month, and the BART ads cost a minimum of \$3,000 a month.

What makes this so interesting is that the techies have been whining for so long about the "job killing" payroll tax. You know what the actual SF tax is on, say, a \$75,000 a year worker? About \$100 a month.

## IS *PIRANHA 3D* JUST BAD, OR IS IT GOOD-BAD?

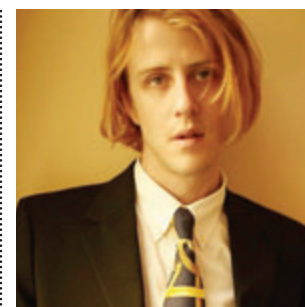
### GO, UNDERPANTS!

The Giants clearly don't have enough nicknames — after all, Buster doesn't have one, and neither does Matt Cain. So we've gone to the masters of all silly nicknames — a couple of 4th and 5th-grade girls — and created a pretty complete roster. It includes Underpants (Hunter Pence), Bunny Rabbit (Buster Posey), Blueberry (Barry Zito), and Bubblegum Panda (Pablo "I catch foul balls while popping bubbles" Sandoval). Also: Jalapeno (Joaquin Arias), The Banker (Gregor Blanco) Topaz (Javier Lopez), Crawfish (Brandon Crawford), Row Row (Sergio Romo) and Sugar Cane (Matt Cain). The rest are at sfbg.com/politics. (Full credit to Vivian Redmond and Elizabeth Holcombe.) | GETTY IMAGES PHOTO (SANS BUNNY EARS) BY EZRA SHAW



### OUR PRISONS ARE WORSE THAN IRAN'S?

The current issue of *Mother Jones* has a cover story by former hostage Shane Bauer about the conditions in California prisons, particularly the solitary confinement facilities at Pelican Bay. His conclusion: In many ways, the prisoners in California are worse off than he was in his solitary cell in Iran's political prisoners wing. Scary. PHOTO BY AP IMAGES



### CHRISTOPHER OWENS IS BACK

Remember when Christopher Owens abruptly quit beloved San Francisco indie rock band Girls this summer, and with a tweet, no less? Well almost as suddenly, he's back. Late last week, Owens announced a solo record, *Lysandre* (named for a girl he met in France), which will see official release Jan. 15, 2013. Two songs — "Lysandre's Theme" and "Here We Go" — are already up on SoundCloud. [www.christopherowensonline.com](http://www.christopherowensonline.com).

## POLITICAL ALERTS

### SATURDAY/3

**POTRERO HILL HISTORY NIGHT**  
International Studies Academy, 655 DeHaro, 5:30 p.m. barbeque (\$6) 7-9 p.m. program (free). Hear geologist Christopher Richard discuss the Mystery of Mission Creek, plus the Chronicle's Carl Nolte, Goat Hill Phil and surprise guests.

### TUESDAY/6

**ELECTION-NIGHT RETURNS AND DISCUSSION**  
McKenna Theatre, Creative Arts Building, San Francisco State University 1600 Holloway SF. 5-10 p.m. free. The Buck Tavern's closing Oct. 31, so you can't hang out there and watch election returns — but if you're sick of the TV and you want to hear some local experts give you real-time analysis of national, state and local results, stop by and check out Political Science professors Christina Barron and Francis Neely, who will be leading the discussion. (Oh, and if you want to check out their community lecture series class on American political issues, it's at <http://coursestream.sfsu.edu/plsi276>.)

### THURSDAY/8

**PUBLIC ART, MOURNING AND RESILIENCE**  
Women's Building, 3543 18th Street, SF CA 94110, Audre Lourde Room. 7 p.m. \$5-25. The US-based Break the Silence Mural and Art Project worked with Lebanese arts organizations this fall to paint a 2000 square-foot space in Beirut's Shatila Refugee Camp with murals to honor the victims of the Sabra and Shatila massacres and explore the themes of resilience and creativity. A multimedia show will explore themes including the mutuality of international solidarity; global contexts; the lives of Palestinian refugees living in Lebanon and beyond; and how public art transforms spaces and relationships. Proceeds will benefit art programming in Shatila Refugee Camp.



### KIDS RIDE FREE

City officials are busy trying to figure out whether it's cool to spend \$4 million in grant money on a pilot program for free Muni for kids, which seems like a no-brainer. There are all kinds of policy arguments, the best of them being that it not only costs \$22 a month for a youth Muni pass, it's almost impossible to actually get one, since you have to show up during working hours and wait in line with a copy of your kid's birth certificate — and the families who most need the discount pass are the ones least able to do that. Why don't they sell the passes at school sites? Nobody seems to be able to explain.

Then there's the eminently practical argument: Given the chance, kids will take the money their parents give them for bus fare, spend it on junk food, and sneak on the back of the bus anyway.

SF NEWSPAPER CO. PHOTO



### BAD, BAD CINEMA ▲

The phrase "bad movie" is a loaded one, in the sense that there are bad movies (see: the filmography of M. Night Shyamalan) — and then there are movies like 1995's *Showgirls* and 2003's *The Room*, which are so bad they become defined by their awfulness and become camp classics. Aquarium of the Bay enters the fray with its first-ever "Bad Movie Night" ([aquariumofthebay.org/bad-movies](http://aquariumofthebay.org/bad-movies)), held boldly on Halloween and featuring live commentary by Dark Room Theater comedians. The inaugural pick is 2010's *Piranha 3D*, an astute choice given the setting. Is *Piranha 3D* just bad, or is it good-bad? Well, here's a hint: there's a costume contest, so look to the movie for inspiration and go all-out on that severed penis outfit.

### NO PARKING TICKETS FOR GOOGLE

Sup. John Avalos is trying (at last! thanks! finally!) to do something about all those giant, hulking corporate shuttle buses that clog neighborhood streets and (illegally, with full impunity) block Muni stops. The Chron's intrepid Neal J. Riley hung out at 24th and Valencia at rush hour and found only one instance where a shuttle interfered with Muni, which doesn't sound so bad. But we, sadly, have spent much time trying to drive west on 16th Street past Mission, where shuttles almost constantly fill the bus stop and back up traffic for blocks. Here's a radical idea: make Google and its billion-dollar brethren in Silicon Valley pay rent for the use of the Muni stops (the going rate for a civilian car that blocks a stop is \$271), and use the money to make Muni free for kids.

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Wilbur Storey, statement of the aims  
of the Chicago Times, 1861

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A•A•N



CULTURAL ENCOUNTERS

# FRIDAY NIGHTS

AT THE **de Young**

GOLDEN GATE PARK



## FREE PROGRAMS

NOVEMBER 2

6–8:45 PM

**Wilsey Court**

Chaude Symphonie, directed by Rebecca Roudman

Hands-on art making

**Koret Auditorium**

*From Tutu to Haute Couture: Costume and the Ballet*, a  
multimedia presentation by independent curator Brad  
Rosenstein and San Francisco Ballet School, followed by  
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collection, modeled by SF Ballet School Trainees.

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Join Artist-in-Residence Javier Manrique for  
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**All Friday Nights feature open galleries, dining, and  
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[deyoungmuseum.org/fridays](http://deyoungmuseum.org/fridays)

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Image: Chaude Symphonie, photo by Adrian Mendoza

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## THIS WEEK AT SFBG.COM

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### ON THE BLOGS

#### POLITICS

Up-to-the-minute election night coverage — plus, find out where to party Obama into Round No. 2

The big money in the D5 Supervisor race

#### NOISE

Live Shots: Rasputina at the Great American Music Hall

New local bluegrass act the Parmesans answer the Localized Appreesh call before their Halloween shakedown

Your last-minute Halloween show options, along with AU, Dark Dark Dark, R. Kelly, Woodkid, and more

#### PIXEL VISION



Check out Charles Russo's shots of post-World Series celebrations and riots

Keeping the Halloween spirit alive? Check out Cheryl Eddy's scary movie picks

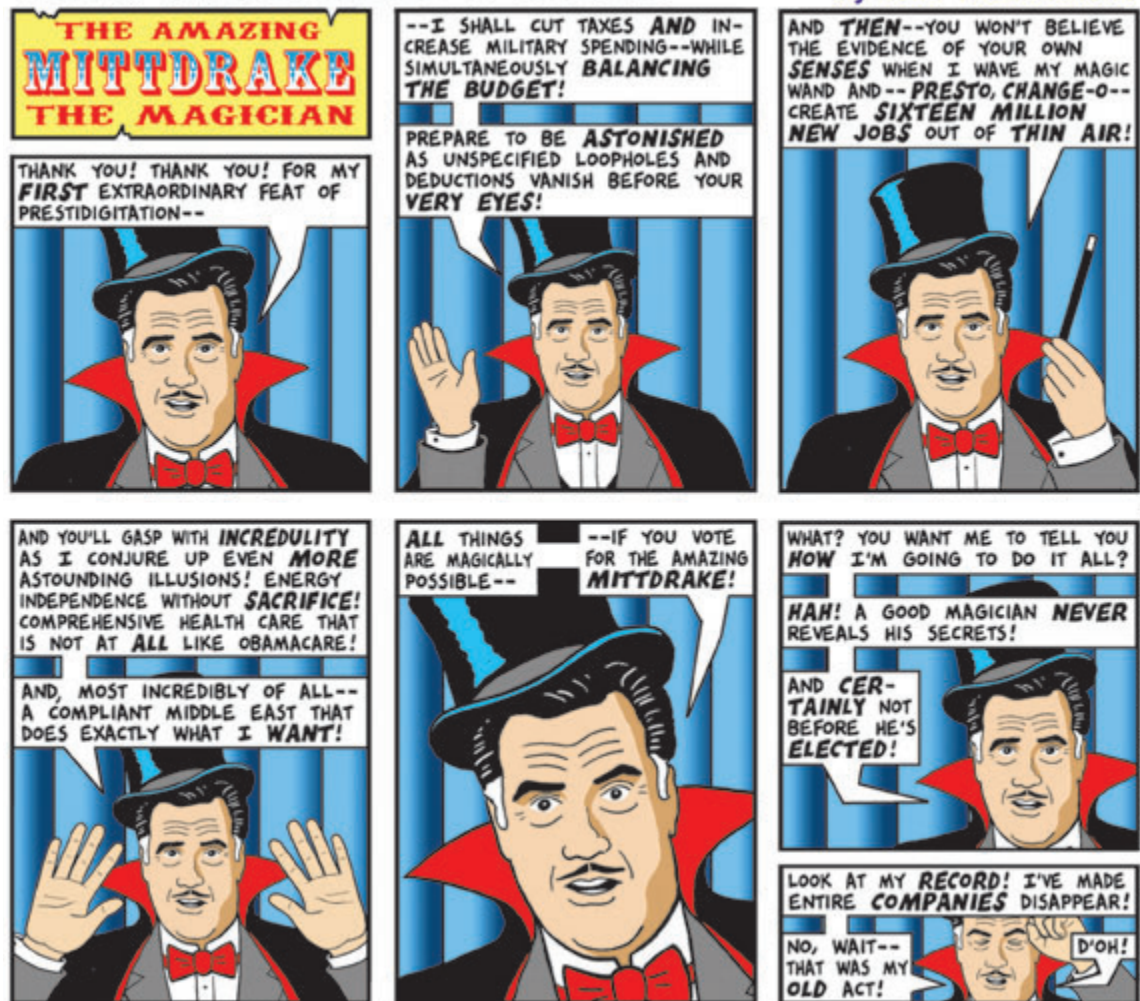
George McIntire interviews Baratunde Thurston on race and the tech community

#### SEX SF

SFBG TV: Eric Cuadra shoots Arse Elektronika, the sex-tech festival

## THIS MODERN WORLD

by TOM TOMORROW



## ECONOMIC CLEANSING, ROUND TWO

**EDITORIAL** Over the next two years, tens of thousands of San Franciscans will face the loss of their homes. If the current tech boom is anything like the last one, the impact on the city will be the economic equivalent of a massive earthquake, with displacement transforming entire neighborhoods and low-income tenants, artists, writers, musicians, small merchants, cheap restaurants and nonprofits getting chucked aside to make way for an influx of wealthier people and the businesses that serve them.

That's why the supervisory races are so critically important — and why groups like the Association of Realtors, which wants to limit tenant protections, is throwing such a huge amount of money into two district races.

San Francisco in the late 1990s was a terrible place for anyone who wasn't making a lot of money. Housing prices quadrupled in just a few years. Evictions

doubled and tripled as dot-com money flowed in and young white people with pockets full of cash forced older, low-income people out of "hip" neighborhoods like the Mission, Soma and Bernal Heights. Families were driven out of town. Community-serving businesses and nonprofits were displaced as landlords sought higher-end tech companies who paid wildly inflated commercial rents. In a famous essay, writer Paulina Borsook denounced "how the Internet ruined San Francisco."

We called it "economic cleansing." And it's starting to happen again.

When reporters talk about candidates like David Lee, who's challenging Sup. Eric Mar in district 1, supporting "rent control," they're missing the point. Nobody running for office in this city is going to call for a repeal of the city's weak rent-stabilization law. Even the realtors

aren't talking about that.

And for good reason: Rent control only applies to units built before 1979 and applies only to the current occupant. Once the place is vacated, for whatever reason, rents can go up to market rate. And market rate in this city is far beyond what most people who work in San Francisco can pay.

Meanwhile, it's perfectly legal under state law for a landlord to clear every tenant out of a multi-unit building and sell the place to buyers who want tenancies in common — a backdoor way of doing a condo conversion. It's the worst kind of class struggle, often pitting working-class renters against somewhat better-off people who want to buy but can't afford a single-family home.

So rent control isn't the issue; it's eviction protections, condo conversion limits, rent subsidies, affordable housing funding, taxes

CONTINUES ON PAGE 7 >>

## THE CASE FOR PROP. F

BY MIKE MARSHALL

**OPINION** Progressives have a rare opportunity to improve San Francisco's water and power policies by passing Proposition F, the Water Conservation and Yosemite Restoration Initiative, this November. Prop F would require the city to do something it's been reluctant to do: develop a plan for making our outdated, wasteful water system more sustainable and environmentally friendly.

Despite San Francisco's "green" reputation, we don't yet recycle water, we treat rainwater as sewage, we wash our streets and flush our toilets with drinking water, and we use Yosemite National Park as a water storage tank (Hetch Hetchy Valley, where we built a dam almost 100 years ago, was one of Yosemite's grandest valleys and contained an extraordinary ecosystem).

Meanwhile, other California cities and counties have developed much more eco-friendly water systems. Orange County, not known for progressivism, recycles 92 million gallons of water a day.

Opponents of Prop F claim that reform of our water system would be too expensive, but they cite unreliable and inflated cost estimates. One of Prop F's purposes is to replace such speculation with realistic numbers.

Opponents say it's "insane" to take away San Francisco's water source, but that's misleading; Hetch Hetchy Reservoir is a storage site (one of nine reservoirs in our water system), not a water source. The Tuolumne River is our primary water source, and will remain so regardless of whether we return Hetch Hetchy Valley to the National Park Service for restoration.

Opponents claim we'd lose the hydropower generated by the current system, but our hydropower facilities are downstream from Yosemite, and would continue to power all the same city services they currently do. It's true that if we relinquish the Hetch Hetchy Reservoir, we'll have less power to sell to other energy markets, but we can make up the difference by increasing our investment in

CONTINUES ON PAGE 7 >>



THE CASE FOR PROP. F  
CONT>>

renewable power such as wind and solar, which we should be doing anyway.

In fact, San Francisco owns 42 miles of above-ground right-of-way between Yosemite and the city, where we can place enough solar panels to generate at least 40 megawatts per year—an idea that the San Francisco Public Utilities Commission has never even considered. This, too, can be part of

the plan that will result from passage of Prop F.

Remember, Prop F changes nothing about our current system. It simply requires the formation of a task force with a lean budget of \$8 million to develop a specific plan for reform, which will be completed in 2015 and made available for public review, discussion and debate. San Francisco voters would then approve or reject the plan in 2016. Only if voters approve the plan will actual reform begin. This approach is appropriately cautious, thorough and transparent. If the costs of reform are too high, or if our commitment to a sustainable future is too low, voters will reject the plan and our current water system will continue unchanged.

Prop F opponents aren't waiting to see what the costs of reform might be, or even whether the reform plan makes sense. They want to prevent the plan from happening. How does that serve the interests of San Francisco residents, when the plan would give them essential information about how and whether their water system can become more sustainable?

So please join me in voting for Proposition F. Let's at least get a water reform plan on the table. **SFBG**

*Mike Marshall lives in Hayes Valley is the Executive Director of Restore Hetch Hetchy.*

ECONOMIC CLEANSING, ROUND TWO  
CONT>>

and fees that discourage speculation, and other policy measures that seek to protect and preserve vulnerable communities — before allowing any new development.

Mayor Ed Lee has made it clear whose side he's on in this coming battle for the city's future. He's about bringing in tech companies, cutting their taxes, and hell with the consequences. He's doing it in the name of "jobs," although seriously: How many unemployed young people in Southeast San Francisco who lack college degrees is Twitter going to hire? And what exactly are the new tech giants doing to help the public schools and City College? (Very, very little).

No, Lee's creating jobs for people who don't live here, who will force out people who do. Just

as his old pal Willie Brown did during the last boom.

And the only possible check is a progressive majority on the Board of Supervisors that can attempt to control, at least a little bit, the insanity of the next gold rush and make sure that there's still at least some chance for an economically diverse San Francisco.

The realtors have poured close to \$100,000 into Districts 1 and 5, supporting David Lee in D1 and London Breed in D5. The Alliance for Jobs and Sustainable Growth, a real-estate industry front group, has spent another \$68,000 helping Lee. The people who stand to make the most off a real-estate boom that will hurt the poor, the seniors, and the working class have made it clear where they stand.

Remember that when you vote Nov. 6. **SFBG**



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# It's Not What It Seems.

**SF BAY GUARDIAN**  
OCTOBER 3, 2012  
"This is by far the most dangerous and deceptive measure on the ballot... Vote no on 32."

**Los Angeles Times**  
AUGUST 19, 2012  
"... Proposition 32 bristles with enormous loopholes tailor-made for businesses and their wealthy backers."

**San Francisco Chronicle**  
SEPTEMBER 16, 2012  
"Californians should see through the facade and vote no on 32."

## WE ALL AGREE, VOTE NO ON PROPOSITION 32!

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California Democratic Party  
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California League of Conservation Voters  
California Nurses Association  
California Professional Firefighters  
California School Employees Association  
California Teachers Association  
Consumer Federation of California

Harvey Milk LGBT Democratic Club  
League of Women Voters of California  
Potrero Hill Democratic Club  
TURN - The Utility Reform Network  
San Francisco Human Services Network  
San Francisco Women's Political Committee  
San Francisco Young Democrats  
Service Employees International Union  
Sierra Club California  
UNITE-HERE  
(Partial List)

**VoteNoOn32.com**

Paid for by No on 32, Stop corporate special exemptions from campaign finance rules, sponsored by working families, John A. Pérez and labor organizations. Major funding by California Teachers Association/Issues PAC committee and California State Council of Service Employees Issues Committee.

# SH!T H@#PENED

10.24-10.30.2012

## \$ THE TSUNAMI OF SLEAZE

The sewer of dirty political money flowing into San Francisco has reached high tide and is swamping everything else going on in the local election.

The races that have been getting the most news media attention are the contests for supervisor in districts 1 and 5, but the most radical attempt to buy an election is on the west side of town, where wealthy business owner Michael Breyer has spent more than half a million of his own money to try to defeat Assessor Phil Ting for state Assembly.

It seems inconceivable that a self-funded rich guy with no prior political experience who's running a conservative campaign could win an Assembly seat in San Francisco — but it might actually happen. Ting was up 57-21 in the primary, but a recent poll shows the race at this point in essence a dead heat. And that's alarming.

"This is the most dangerous thing happening in San Francisco today," Aaron Peskin, former chair of the local Democratic Party, told us. "If San Francisco isn't careful, we could be sending a carpet-bagging right-wing millionaire to Sacramento."

Then there's the madness in D1 and D5.

David Lee, who is challenging Sup. Eric Mar in D1, isn't spending his own money, but that doesn't seem to be a problem: The real-estate interests in the city are happy to fund what has to be the most expensive campaign for a district seat in local history. Two outside groups — the Alliance for Jobs and



% GIANTS REVELRY LED TO VANDALISM — BUT ALSO ODDLY ARTISTIC STREET DECORATION.  
PHOTO BY MATTHEW GINNARD

Sustainable Growth, which gets most of its money from tech titans Ron Conway and Mark Benioff, and the Coalition for Responsible Growth, funded by the Association of Realtors, have dumped \$250,000 into attacking Mar and pushing Lee. Lee has raised another \$250,000 on his own, meaning that half a million dollars will be spent in a district where just 28,686 people voted in the last supervisorial election. That means Lee is already on track to spend more than \$17 a vote.

Among Lee's attack pieces is one that goes after Mar for opposing neighborhood schools — a stinking red herring since the Board of Supervisors has no control over the local schools or the school-assignment process. It's even more hypocritical for a candidate who, according to the SF Appeal, sends both of his daughters to an exclusive and

expensive private school.

The Association of Realtors is dumping money into D5, too, in support of London Breed, who the landlords clearly see as their best shot at putting a moderate in the city's most left-leaning district. The two groups pushing Lee have spent \$40,000 so far on independent expenditures for Breed.

There's another twist, too: Conway and the wife of big real-estate investor Thomas Coates have set up a last-minute political committee that's putting more than \$100,000 into attacking Sup. Christina Olague. San Francisco Women for Responsibility and Accountable Supervisor exists only to oppose Olague; Conway, a close ally Mayor Ed Lee, has thrown \$20,000 into the group, and his wife Gayle put up \$49,000.

Linda Voight, who is married to Coates,

put up another \$49,000.

Ron Conway's money went for a poll on how District 5 residents feel about Sheriff Ross Mirkarimi — and if those results show

Olague is vulnerable for her vote to reinstate him, residents will be getting reams of last-minute pieces attacking her.

Of course, Ron Conway and Thomas Coates aren't really concerned about the sheriff and domestic vio-

lence. They have made it very clear in the past that they want less restrictions on local business, lower taxes — and an end to the city's relatively strong tenant protections. In an era where housing prices are starting to soar and landlords are poised to make a killing (if they can just get rid of those pesky tenants who are protected by rent control and eviction regulations), this is all about money.

Ted Gullicksen, who runs the San Francisco Tenants Union, put it this way: "Conway is just using the issue of domestic violence as a tool to unseat a political opponent. By doing so, he is cheapening the issue of domestic violence to further his crass political agenda of repealing rent control." (Steven T. Jones and Tim Redmond)

## ! FOR ONCE, ENDORSEMENTS DON'T CHANGE

With the bricks and dust still flying around in District 5, both the Harvey Milk Club and the Democratic Party have decided not to change their endorsements.

The Milk Club decision was a bit odd, and says a lot about the complexity of the race and the strange alliances it's fostered. The Democratic County Central Committee essentially punted the issue — for a lot of the same reasons.

Ranked-choice voting has never been as big a factor in a local race as it is in D5 this year — and with no clear front-runner, and several people who have at least a shot at emerging on top, every candidate is looking for an edge.

And for some of them, that means both making nice with their opponents and stabbing them in the proverbial back.

Take the Milk Club.

The organization, like a lot of us on the left, was left reeling by the allegations that its one and only endorsed candidate, Julian Davis, had groped a woman and then threatened her with legal action for talking about it. The majority of Davis's prominent progressive backers have pulled their endorsements, and a resolution before the Milk Club Oct. 22 would have done the same. A second resolution called for a new endorsement: An unranked three-way nod to John Rizzo, Christina Olague, and Julian Davis.

Among the people voting against the first resolution: John Rizzo. He was joined by supporters of London Breed, who wasn't going to get an endorsement from Milk anyway.

Olague has the power of incumbency, but hasn't run the strongest campaign and by the last week before the election, was essentially out of money. So Breed, who has cash on hand and is getting big-money support from the Association of Realtors, and Rizzo, who as a citywide elected official has the most experience and name recognition, both see themselves with a solid shot at becoming the first person ever to oust an incumbent San Francisco supervisor under RCV.

The last thing either one wanted was to see Olague get endorsed by the Milk Club — even though Rizzo would have been endorsed, too. So now the city's most progressive political club is in the odd position of endorsing a candidate who has lost the support of almost everyone else in the progressive establishment.

At the DCCC, it was more of the same: Some of the more conservative members of that panel wanted to endorse Breed — but just opening up the endorsement process would have brought supporters of every other candidate out in droves. So even if it were possible for the Democratic Party to endorse a slate of three that included Breed, none of the others would go along.

The DCCC position on D5 remains: No endorsement. (Steven T. Jones and Tim Redmond)



DAVID LEE



ERIC MAR

PHOTOS  
BY MIKE  
KOOZMIN/SF  
NEWSPAPER  
CO.

BY STEVEN T. JONES  
steve@sfbg.com

This year's supervisorial race in District 5 — representing the Haight, Panhandle, and Western Addition, some of the most reliably progressive precincts in the city — has been frustrating for local leftists. But as the long and turbulent campaign enters its final week, some are speculating that John Rizzo, whose politics are solid and campaign lackluster, could be well-positioned to capitalize on this strange political moment.

Appointed incumbent Sup. Christina Olague has been a disappointment to some of her longtime progressive allies, although she's enjoying a resurgence of support on the left in the wake of her vote to reinstate Sheriff Ross Mirkarimi. Now two allies of the mayor -- tech titan Ron Conway and landlord Thomas Coates -- are funding a \$120,000 last-minute attack on Olague.

The campaign of one-time left favorite Julian Davis lost most of its progressive supporters following his recent mishandling of accusations of bad behavior toward women (see "Julian Davis should drop out," 10/16).

The biggest fear among progressive leaders is that London Breed, a well-funded moderate candidate being strongly supported by real estate and other powerful interests, will win the race and tip the Board of Supervisors to the right. The final leg of the campaign could be nasty battle between Breed and Olague and their supporters, who tend to see it as a two-person race at this point. But in a divisive political climate fed by the Mirkarimi and Davis scandals and the unprecedented flood of hundreds of thousands of dollars in real estate and tech

**JOHN RIZZO HAS BEEN THE TORTOISE IN THE D5 RACE.**

GUARDIAN  
PHOTO BY BETH  
LABERGE



# MAN FOR THE MOMENT?

John Rizzo's calm demeanor and steady progressivism may be the antidote to the sordid D5 supervisorial race

money, it's hard to say what D5 voters will do, particularly given the unpredictability of how they will use ranked-choice voting to sort through this mess.

Running just behind these three tarnished and targeted candidates in terms of money and endorsements are Rizzo and small business person Thea Selby, who described their candidacies as "the grown-ups in the room, so there's an opportunity there and I'm hopeful."

Selby hasn't held elective office and doesn't have same name-recognition and progressive history as Rizzo, although she has one of the Guardian's endorsements. It probably didn't help win progressive confidence when the downtown-backed Alliance for Jobs and Sustainable Growth recently did an independent expenditure on behalf of both Selby and Breed.

And then there's Rizzo, who has been like the tortoise in this race, quietly spending his days on the streets meeting voters. Between fundraising and public financing, Rizzo collected about \$65,000 as of Oct. 20 (compared to Breed's nearly \$250,000), but he's been smart and frugal with it and has almost \$20,000 in the bank for the final stretch, more than either Olague or Davis.

But perhaps more important than money or retail politics, if indeed D5 voters continue

their strongly progressive voting trends, are two key facts: Rizzo is the most clear and consistent longtime progressive activist in the race -- and he's a nice, dependable guy who lacks the

oversized ego of many of this city's leaders.

"I see consistency there and a lack of drama," Assembly member Tom Ammiano, an early Rizzo endorser, told us. "He's

looking not like a flip-flopper, not like he owes anyone, and he doesn't have a storied past."

## PROGRESSIVE HISTORY

Rizzo, who was born in New York City 54 years ago, is downright boring by San Francisco standards, particularly given his long history in a local progressive movement known for producing fiery warriors like Chris Daly, shrewd strategists like Aaron Peskin, colorful commentators like

CONTINUES ON PAGE 10 >>

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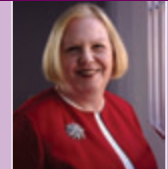
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#### BOARD OF SUPERVISORS



District 1:  
**David Lee**



District 3:  
**David Chiu**



District 5:  
**London Breed**



District 7:  
**FX Crowley**  
(1st Rank)



District 7:  
**Michael Garcia**  
(2nd Rank)



D7: **Joel Engardio** ▼  
(3rd Rank)



District 9:  
**David Campos** ▼



District 11:  
**John Avalos**

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Natalie Berg

Rafael Mandelman ▼

#### BOARD OF EDUCATION

Sandra Fewer

Rachel Norton

Jill Wynns

#### BART BOARD

District 7:  
**Lynette Sweet**

District 9:  
**Tom Radulovich** ▼

#### STATE CANDIDATES

State Senate:  
**Mark Leno** ▼

State Assembly District 17:  
**Tom Ammiano** ▼

State Assembly District 19:  
**Phil Ting**

#### STATE BALLOT MEASURES

- YES** PROP 30: Schools & Safety Protection Act
- NO** PROP 32: STOP Special Exemptions
- NO** PROP 33: Auto Insurance Rate Hike
- YES** PROP 34: Repeals Death Penalty
- YES** PROP 36: Reform "Three Strikes"
- YES** PROP 37: Right to Know, Food Labels
- NO** PROP 38: Unfair Tax Increase
- YES** PROP 40: Fight Republican Gerrymandering

#### LOCAL BALLOT MEASURES

- YES** PROP A: Save City College
- YES** PROP B: Clean & Safe Neighborhood Parks
- YES** PROP C: More Jobs, More Homes
- YES** PROP D: Smart Election Reform
- YES** PROP E: More Good Jobs, Better City Services
- NO** PROP F: Save Hetch Hetchy
- YES** PROP G: Oppose Corporate "Personhood"

▼ indicates that the candidate is LGBT

Paid for by Alice B. Toklas LGBT Democratic Club PAC, FPPC #842018.

CONT>>

Ammiano, bohemian thinkers like Matt Gonzalez, and flawed idealists like Ross Mirkarimi.

Rizzo is a soft-spoken family man who has lived in the same building on Waller Street in the Haight-Ashbury for the last 27 years. Originally, he and Christine, his wife of 25 years, rented their apartment in a tenancy-in-common building before they bought it in the early 1990s, although he's quick to add, "In all the years we've owned it, we never applied for condoship."

He supports the city's limits on condo conversions as important to protecting working-class housing, although he said, "The focus should be on building new affordable housing." That's an issue Rizzo has worked on since joining the Sierra Club's San Francisco Bay Chapter more than 20 years ago, an early advocate for broadening the chapter's view of environmentalism.

He's a Muni rider who hasn't owned a car since 1987.

Michelle Myers, director of the Sierra Club's San Francisco



Bay Chapter, said Rizzo brings a wealth of experience, established relationships, and shrewd judgment to his role as the group's

political chair. "We really rely on John's ability to weigh what is politically feasible, not just what's ideal in our minds," she told us.

Yet that political realism shouldn't be confused for a lack of willingness to fight for big, important goals. Rizzo has been

an advocate for public power in San Francisco for many years, strategizing with then-Sup. Ammiano in 2001 to implement a community choice aggregation program, efforts that led to this year's historic passage of the CleanPowerSF program (with a key vote of support by Olague) over the objections of Mayor Lee and some business leaders.

"CleanPowerSF was carried by John Rizzo, who has been working on that issue for 10 years," Myers said.

Rizzo is a technology writer, working for prospering computer magazines in the 1990s "until they all went away with the dot.com bubble," as well as books (his 14th book, *Mountain Lion Server for Dummies*, comes out soon).

He sees the "positives and the negatives" of the last tech boom and this one, focusing on solving problems like the Google and Genetech buses blocking traffic or Muni bus stops. "On the one hand, these people aren't driving, but on the other hand, they're unregulated and using our bus stops," he said. "We need to find

CONTINUES ON PAGE 12 >>

### ASSEMBLY

Tom Ammiano  
District 17

Phil Ting  
District 19

### 2012 LOCAL MEASURES

Prop A, parcel tax: **YES** (City College deserves our support)  
 Prop B, parks bond: **NO** (lack of accountability)  
 Prop C, housing trust fund: **YES** (SOMETHING for housing)  
 Prop D, consolidate elections: **NO** (atten. to local offices)  
 Prop E, gross receipts tax: **YES** (beats payroll tax)  
 Prop F, water study: **NO** (not the time)  
 Prop G, oppose corporate personhood: **YES**

### COLLEGE BOARD

Amy Bacharach

Chris Jackson

Rafael Mandelman

### SCHOOL BOARD

Sandy Fewer

Gladys Soto

### CA SENATE

Mark Leno  
District 11

### BART

Maria Alegria  
District 7

### SAN FRANCISCO for Democracy

POLITICAL ACTION COMMITTEE

### STATE MEASURES

Prop 30, Governor's education tax: **YES** (progressive)  
 Prop 31, budget limitations: **NO** (how about some revenue instead?)  
 Prop 32, destroy union political power: **NO** (and the other side?)  
 Prop 33, save Mercury Insurance money: **NO** (inequitable)  
 Prop 34, repeal death penalty: **YES** (unjust, expensive)  
 Prop 35, human trafficking: **No rec.** (definition too broad)  
 Prop 36, ease three strikes: **YES** (status quo is a travesty)  
 Prop 37, labelling GMOs: **YES** (most countries do)  
 Prop 38, education sales tax: **No recommendation** (regressive)  
 Prop 39, tax out-of-state businesses: **YES** (hurting our businesses)  
 Prop 40, keep independent Senate redistricting: **YES** (uncontested)

### SUPERVISORS

Eric Mar  
District 1

David Chiu  
District 3

John Rizzo  
District 5

F.X. Crowley  
District 7

David Campos  
District 9

John Avalos  
District 11

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# Which list would you rather add your name to?

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When you see “NO on 37,” do you know who’s paying for it? Since early October, the major donors behind a \$41 million campaign called NO on 37 are Monsanto, Dow Chemical, DuPont and BASF. These are the same companies that created and marketed DDT and Agent Orange as harmless. They dominate the world’s pesticide and seed markets, and claim you’re better off not knowing what’s hidden in your food.

**If genetically engineered food is as good as they say, why do they want to hide them?** Probably because they know that you might decide to avoid them. How do they know that? Because it’s already happened in 61 countries. In fact, three of the pesticide companies listed below are foreign companies whose GMO products are already labeled or banned in their home country.

---

NO on Prop 37	YES on Prop 37
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<b>DOW CHEMICAL</b> <small>BIOCHEMICAL COMPANY THAT MAKES PESTICIDES AND GMO SEEDS.</small>	<b>CALIFORNIA NURSES ASSOC.</b> <small>NATIONAL ADVOCACY GROUP SUPPORTING NURSES AND PATIENT CARE.</small>
<b>DUPONT</b> <small>BIOCHEMICAL COMPANY AND MAKER OF GMO SEEDS.</small>	<b>AMERICAN PUBLIC HEALTH ASSOC.</b> <small>DEDICATED TO COMMUNITY-BASED HEALTH PROMOTION AND DISEASE PREVENTION ACTIVITIES.</small>
<b>BASF</b> <small>A GERMAN PESTICIDE COMPANY. IRONICALLY GMO'S ARE BANNED IN GERMANY.</small>	<b>CENTER FOR FOOD SAFETY</b> <small>WORKS TO PROTECT HUMAN HEALTH AND THE ENVIRONMENT.</small>
<b>SYNGENTA</b> <small>SWISS MAKER OF GMO SEEDS WHICH ARE BANNED IN THEIR OWN COUNTRY.</small>	<b>WHOLE FOODS MARKET</b> <small>THE WORLD'S LEADER IN NATURAL AND ORGANIC FOODS.</small>
<b>BAYER</b> <small>MAKER OF GMO SEEDS. SUED BY MORE THAN 11,000 AMERICAN FARMERS FOR SEED CONTAMINATION.</small>	<b>TOP NATURAL &amp; ORGANIC BRANDS</b> <small>NATURE'S PATH, LUNDBERG FAMILY FARMS, AMY'S KITCHEN, CLIF BAR, ORGANIC VALLEY.</small>
YOU?	YOU?



Win back the right to know what's in your food.  
Vote YES on November 6th. [carighttoknow.org/facts](http://carighttoknow.org/facts).

Paid for by Eleanor Goodman, a concerned citizen.

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CONT>>

some solution to accommodate them. Charge them for it, but accommodate them.”

That’s typical of how Rizzo approaches issues, wanting to work with people to find solutions. As president of the City College of San Francisco Board of Trustees, Rizzo suffered the bad timing of the district having its accreditation threatened just as his supervisorial race was getting underway, but he’s steadily worked through the administrative problems that predated his tenure, starting with the criminal antics of former Chancellor Phil Day and continuing with “a management structure still in place, and it had calcified.”

Despite being on the campaign trail, Rizzo called the trustees together six times in August to deal with the accreditation problems. “We now have a plan that shows all the things the district needs to do to keep it afloat. City College is back on track.”

**WEAKNESS BECOMES STRENGTH**

Eileen Hansen — a longtime pro-

gressive activist, former D8 supervisorial candidate, and former Ethics Commissioner — gave her early endorsement to Rizzo, who never really seemed to catch fire. “There hasn’t been a lot of flash and I would love for there to be more energy,” she admitted.

So, like many progressive leaders, she later offered her endorsement to Davis, believing he had the energy needed to win the race. But after Davis’ problems, Hansen withdrew that endorsement and sees Rizzo as the antidote to its problems.

“We are in such a mess in D5, and I’m hoping they will say, ‘enough already, let’s find someone who’s just good on the issues, and that’s John,’” Hansen said. “As a progressive, if you look at his stands over many years, I’d be hard-pressed to find an issue I don’t agree with him on. He’s a consistent, strong progressive voice, someone you can count on who’s not aligned with some power base.”

Other prominent progressive leaders agree.

“What some people may have viewed as his weak point

may end up being his strength,” said former Board President Aaron Peskin, who endorsed Rizzo after the problems surfaced with Davis. “A calm, steady, cool, collected, dispassionate progressive may actually be the right thing for this moment.”

Sup. Malia Cohen, a likable candidate who rose from fourth place on election night to win a heated District 10 supervisorial

“VOTERS WANT  
SOMEONE WHO IS  
GOING TO FOCUS  
ON POLICY AND NOT  
THEMSELVES.”

JOHN RIZZO

race two years ago, is a testament to how ranked-choice voting opens up lots of new possibilities.

“Ranked choice voting defies conventional wisdom,” Peskin said. “There may be Julian Davis supporters and Christina Olague supporters and London Breed supporters who all place John Rizzo as their second.”

In fact, during our endorsement interviews and in a number of debates and campaign events, nearly every candidate in the race mentioned Rizzo as a good second choice.

Yet Rizzo doesn’t mince words when he talks about the need for reconstitute the progressive movement after the deceptions and big-money interests that brought Mayor Lee and “his fake age of civility” to power. Lee promised not to seek a full term “and he broke the deal,” Rizzo said. “And it was a public deal he broke, not some backroom deal.”

That betrayal and the money-driven politics that Lee ushered in, combined with the divisive political climate that Lee’s long effort to remove Mirkarimi from office created, has deeply damaged the city’s political system. “I think the climate is very bad. It’s bad for progressives, and just bad for politics because it’s turning voters off,” Rizzo said.

He wants to find ways to empower average San Franciscans and get them engaged with helping shape the city’s future.

“We need a new strategy. We need to regroup and think about things long and hard. I think it’s not working here. We’re doing the same things and it’s not working out. The money is winning,” Rizzo said.

He doesn’t think the answers lie in continued conflict, or with any individual politicians “because people are flawed, everyone is.” Yet Rizzo’s main flaw in the rough-and-tumble world of political campaigns may be that he’s too nice, too reluctant to toot his horn or beat his chest.

“That kind of style is not me. That aggressive person is not who I am,” Rizzo said. “But I think voters like that. Voters do want someone who is going to focus on policy and not themselves.” **SFBG**

# Time for a Clean Slate for San Francisco School Board



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**WALTON**



Matt  
**HANEY**



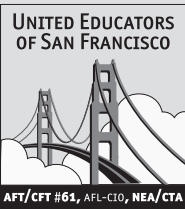
Beverly  
**POPEK**



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# WOMEN COMPLAIN ABOUT CROWLEY'S UNION

NLRB filings, lawsuit charge discrimination while

supervisory candidate was running Local 16

BY Yael Chanoff  
news@sfbg.com

**NEWS** Four women filed National Labor Relations Board complaints and one of them filed a lawsuit alleging gender discrimination against a union run by supervisory candidate F.X. Crowley, public records show.

Many of their charges were dismissed, but in at five instances, the complaints ended in settlements — and some involved substantial payments to the women.

The union, Local 16 of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts, has never admitted to gender discrimination.

Four settlement agreements that occurred while Crowley, a candidate in District 7, was the union's business agent contain confidentiality clauses. But details of a lawsuit settled in 2008 are

public — and the records show that the plaintiff, Sandy Reed, accepted \$500,000 to settle claims of gender discrimination, harassment, retaliation, and disability discrimination.

Crowley says that the accusations of discrimination are completely untrue. When we asked if gender discrimination went on at Local 16 under his leadership, he replied, "absolutely not."

"Local 16 has never admitted that there's been any discrimination at the union hall," said William Sokol, an attorney for the union. "The union is steadfast that there has been absolutely no discrimination."

## SANDY REED'S CASE

Reed works in craft service, catering film shoots. Since



1989, she worked regularly on sets that were organized by the union and protected by a union contract. She even paid the union 3.5 percent of her earnings in "work fees."

But some craft-service jobs required union membership, and when she tried to become a union member, Reed alleged in her suit, she ran into problems. She was informed that applicants needed to take a three-year apprenticeship class — and then told that the classes were full, year after year. Meanwhile, male friends and colleagues, doing what she saw as similar work, were brought in as "auxiliary mem-

bers," a process by which workers can bypass the apprenticeship program and become members, she claimed in her suit.

In 2001, she filed a complaint with the Equal Employment Opportunity Office, asking what recourse she could take for what she perceived as discrimination based on gender and disability.

The EEOC made a determination in her favor, and in 2003, Reed sued Local 16, its president Richard Putz, and Crowley. Reed settled in 2008, after the case went before labor arbitrator Gerald McKay.

In his findings, McKay wrote: "The Union's arbitrary standards provided the opportunity for the Plaintiff to claim that the reason for her denial was based on her status as a woman. Whether it is true or not true, the Union has forfeited its defense by not having any objective or transparent criteria

CONTINUES ON PAGE 16 >>

## A Million a Day in TV ads can buy lots of confusion, but it can't buy facts.

The world's largest pesticide companies - including **Monsanto**, who produced *Agent Orange* and *DDT*, are spending over **One Million Dollars a Day** to confuse California voters about **Proposition 37** - a simple label that will give us the right to know whether or not the food we buy contains genetically engineered ingredients.

### READ THE FACTS ABOUT PROP 37:

**Prop 37 was written to encompass the foods that people eat most frequently** - processed packaged foods on supermarket shelves. Pet food containing GE crops such as corn or soy would have to be labeled under Prop 37.

**61 other countries currently have labeling laws for genetically engineered (GE) foods which include exemptions.** Prop 37 exempts products with no ingredient labels, such as **restaurant food** and **alcohol**. By California law, a ballot initiative cannot cover more than one subject: Prop 37 would label meat, dairy, and eggs from animals that **have been genetically engineered (GE) themselves**. But, because livestock fed GE grain are not themselves genetically engineered, the meat, dairy, and eggs coming from them will not be covered - as per this CA law. There are no genetically engineered animals on the market today, but the first one - a GE salmon, is on its way. It contains a growth hormone gene from a Chinook Salmon and a genetic "on switch"

from an eel-like fish known as the Ocean Pout. Without Prop 37, it will be unlabeled. (For more info: [carighttoknow.org/exemptions](http://carighttoknow.org/exemptions)).

**Costs:** Labeling didn't raise costs in other countries when they started labeling their GE foods. **Don't listen to fear tactics by profiteers.**

**There are no incentives for lawsuits:** Lawyers can't make big money from Prop 37, so claims about "shakedown lawsuits" make no sense whatsoever. And there will be no need for lawsuits. Companies will label for genetic engineering just like they label for calories and fat. **Don't believe the lies.**

**California Farmers are FOR Prop 37:** Thousands of California Farmers, all the leading businesses in the natural and sustainable food sector, and all the leading labor groups - United Farm Workers, United Food and Commercial Workers, and the California Labor Federation - are saying **YES ON 37**

### WHAT IS A GMO?

A genetically engineered food is a **plant or animal which has had its DNA artificially altered in a laboratory by genes from other plants, animals, viruses, or bacteria** (also referred to as GMO or Genetically Modified Organism). This type of genetic alteration is not found in nature and is experimental.

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<b>INTEGRAL COUNSELING PSYCHOLOGY</b> Thursday, November 15 6:30PM-8:30PM room 207	<b>CREATIVE INQUIRY, INTERDISCIPLINARY ARTS and WRITING AND CONSCIOUSNESS (MFA)</b> Thursday, December 6 6:00PM-7:00PM room 560
<b>BACHELOR'S DEGREE COMPLETION PROGRAM</b> Saturday, November 17 11:30AM-1:00PM (see website for location)	<b>SOMATIC PSYCHOLOGY</b> Wednesday, December 12 (see website for time and location)
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CONT&gt;&gt;

against which one could measure the Plaintiff to see whether she is being rejected for reasons other than her status as a woman. The Plaintiff's evidence is sufficiently strong to conclude that it is quite possible that she was discriminated against in her request for membership because of her status as a woman. What the Union has failed to do is to rebut that assertion by objective evidence that there were other reasons for her rejection. The Arbitrator is persuaded that the Plaintiff was the victim of discrimination because of her status as a woman."

But charges aimed specifically at Crowley and Richard Putz, the union's president, were dismissed. The two had allegedly facilitated the discrimination.

We asked Sokol about Reed's case. "I don't think Sandy Reed's case was about gender discrimination at all," he said. "That may be her retrospective point of view on that. That sure wasn't what the case was about at the time."

#### OTHER CHARGES

Charlotte Laughon's story, as she

tells it, followed a similar path — she told us she was prevented from joining the union, and retaliated against when she took legal roads in an attempt to rectify the situation.

Laughon and two other women, Victoria Lewis and Laura Chariton, filed a joint National Labor Relations Board charge in 1998.

Chariton declined to comment for this story.

"We just wanted to be able to join the union," Laughon told us. "I want to work in my chosen field."

The case was settled in 2000.

In the settlement agreement, Local 16 agreed to pay the women damages. The settlement also stipulated that they be permitted to join the union.

But when they joined, Laughon and Lewis say, they didn't get as much work as they wanted. They described it as being "blackballed."

At Local 16, members call in when they are free to work to be added to referral lists. Producers and directors sometimes call the union for availability lists and referrals of workers, although producers and directors also use other methods to find crews.

The women say that their names weren't being added to referral lists that the union made available to employers. Laughon says she called every week to ask to be added to the list, as well as asking for copies of the list to check if

## "WE JUST WANTED TO BE ABLE TO JOIN THE UNION."

CHARLOTTE LAUGHON

her name was on them.

Laughon said she could not recall how many EEOC and NLRB charges she filed during that time, but there were many.

Three of those charges were consolidated in July 2005, and the next year, Laughon and the union

had reached another settlement agreement. It was ordered that the union furnish Laughon with back pay and send her documents detailing who was on referral lists and other information about several films that had recently been shot in San Francisco.

Crowley said that the union only settled to save money, and that he believes if the cases had gone to court, the union would have won.

Local 16 has also sued Laughon. After the 2000 settlement, the union claimed, she breached the confidentiality agreement.

"Following a resolution between the union and a member of the union, the member breached the terms of the settlement which ultimately resolved in arbitration proceeding and federal court proceeding. The union has a judgment against her in the six figure range," said Kristina Hillman, an attorney with Weinberg, Roger, and Rosenfeld, the firm that represents Local 16.

Hillman added that "The union is hopeful that she would be gainfully employed," because she could then pay the money she

owes Local 16.

Laughon admitted that she hasn't paid the judgment. She denies breaching the contract, and told us the case against her had been dismissed.

Crowley said that he is named on these settlements simply because of his role as business manager, and that it has no bearing on his connection to any gender discrimination that may have taken place.

"I wasn't sued as anything else other than the head of the local. I'm responsible for taking care of those things," Crowley told us. Dealing with complaints like these is not uncommon, Crowley said, "When you're the head of an organization."

"I have a track record of advancing woman in my industry," Crowley told us. "As business manager for the stagehands, I promoted and mentored several woman to our Executive Board including the four woman who currently serve. I am also proud that I identified and recommended to the SF Opera its first female property master.

"I feel that someone's doing this to make me look bad when all I've done is the best I could." SFBG

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# LABOR MONEY FIGHTING 32

So-called 'reform' measure turns into  
\$100 million battleground



BY ALEX KEKAUOHA  
news@sfbg.com

**NEWS** Modern California politics can be tug of war between corporate interests and the public interest. On one side is a gang of the biggest, toughest, strongest kids on the playground. On the other side is everyone else.

The labor movement isn't always on the side of the disenfranchised — the prison guards union, for example, has long used its clout to push for greater incarceration levels, costing the taxpayers hundreds of millions and destroying lives in the process.

But overall, with the huge expense that's now involved in running a political campaign in this state, labor — using the combined money of millions of dues-paying members — is often the only force that can stand up to the big-business bullies.

"The working class doesn't have enough institutions through which to make its voice heard," says Nelson Lichtenstein, director of the Center for the Study of Work, Labor and Democracy at UC Santa Barbara.

That's why some of the richest and most powerful corporate interests in the country are trying, once again, to cut labor money out of politics — and why the battle over Proposition 32 is so critical for the state's future.

And, ironically, the fight over an initiative whose backers say it's aimed at limiting campaign spending by special interests has become one of the most expensive ballot battles in state history.

## BILLIONAIRE'S BANQUET

Prop. 32, to put it bluntly, is backed by a handful of rich people. Billionaire Republican Charles Munger, hedge fund manager William Oberndorf, and investment manager Jerrold Perenchio have between them put up nearly \$24 million to get the measure on the ballot and pass it.

**"WHEN WE PUT  
MONEY INTO A  
CAMPAIGN IT'S BEEN  
COBBLED FROM A  
LOT OF PEOPLE."**

ERIC HEINS, VICE PRESIDENT,  
CALIFORNIA TEACHERS  
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The Yes on 32 campaign talks about limiting both corporate and union spending. Again, in a biting irony, backers capitalized on the public's concern with the *Citizen's United* decision, which gave corporations the same constitutional rights as people and enabled them to spend unlimited amounts of money on political campaigns.

But the measure really only affects one side. Corporations don't use paycheck deductions to collect political money — and partnerships, limited liability companies and many other entities could give as they wish. So, of course, could rich individuals,

like the ones behind Prop. 32.

"All we're doing is exposing the truth," says Eric Heins, vice president of the California Teachers Association, which has thrown more than \$20 million dollars to block 32. The truth, he says, is that it will exempt corporations while limiting the voice of unions. "All you really need to do is just follow the money and follow who is exempted from it. We're not doing anything other than telling it like it is."

Labor's efforts seem to be working. A September 21 survey by UC Berkeley and the Field Poll showed that just 38 percent of voters favored the measure while 44 percent opposed it. Another late September poll from USC and the Los Angeles Times showed similar results. The latest numbers from the Public Policy Institute of California show labor's efforts have made more gains with just days before the election.

"The No on 32 campaign has been working overtime," says Chris Daly, political director for the Service Employees International Union local 1021. "I think in the beginning the feeling was 32 started with a lead and as we educated voters about what it really is, support evaporated."

Part of the labor effort has been to remind voters that they have seen this kind of proposition before. In 1998 it was called the "Paycheck Protection" initiative that aimed to establish new requirements with regard to payroll deductions for political activity. It was defeated at the polls. A 2005 measure aimed to

CONTINUES ON PAGE 19 >>

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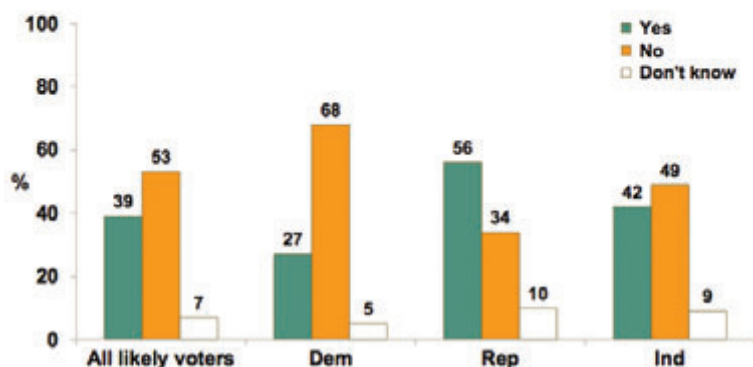
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## Vote on Proposition 32: Political Contributions by Payroll Deduction

Proposition 32 is called the "Political Contributions by Payroll Deduction. Contributions to Candidates. Initiative Statute."...If the election were held today, would you vote yes or no on Proposition 32?



CONT>>

do the same thing, but after a hard-fought campaign and millions of dollars spent, it too was blocked.

Unions have also reached out to young people. "Voters 18 to 35 are a key demographic," says Daly. "They tend to be much more progressive voters and more concerned about corporate power."

According to Maplight — a non-partisan research group that tracks money in politics — spending on 32 has surpassed \$100 million, with supporters spending roughly \$45 million and the opposition \$58 million.

### THE FINAL PUSH

And there's still a significant amount of money to be spent before November 6. The campaign finance database on Secretary of State Debra Bowen's official website breaks down the 18 committees formed to support or oppose the measure. Of the five pro-32 committees, three have a combined \$7 million dollars left to spend on their agenda while eight of the 13 opposition committees have roughly \$9.7 million left.

The labor folks argue that their big money is different than big corporate money. "When we put money into a campaign it's money that's been cobbled together from a lot of people," says Heins. "There's a big difference with CTA putting in money as opposed to Munger putting in a check of \$20 million that he won't even miss."

In addition to direct support from wealthy individuals like Munger, Prop. 32 has received money from a number of political action committees that aren't required to disclose their donors. So while it's pretty clear who the teachers union is and what its members

want, it's hard for voters to know the agenda of The American Future Fund — a PAC that's donated \$4 million raised from anonymous sources.

AFF has close ties to right-wing billionaires Charles and David Koch — but their names aren't anywhere on any disclosure forms. "The ability to hide behind large PACS is corrosive and I think everybody knows it," says Barbara O'Connor, emeritus professor of Communications at California State University, Sacramento.

The campaign financing behind prop 32 is symptomatic of what's happening across the country in the world the US Supreme Court has created with its *Citizens United* decision. At the national level, the Obama and Romney campaigns combined will have spent more than \$1 billion by Election Day. While the President's campaign has spent more money, Romney's camp has benefited from enormous amounts of outside cash from super PACS, erasing Obama's edge.

Could this be a new normal for election spending and campaigning? O'Connor says change will likely come sooner than later. But as Prop. 32 demonstrates, that change will be tricky. What would happen if 32 passed? Would other states follow? Would one-sided campaign laws be the next frontier in reform?

"Discourse has gotten more bipolar," says O'Connor, noting the change in the political atmosphere since *Citizens United* became law. What everyone wants to know is whether or not this is the new normal for elections. "I think people on both sides are seeing the impact and skewing of citizen voting and once the fury calms down it will change. You're going to see a big shift in how we campaign after this election." **SFBG**

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All titles for identification purposes only    <sup>†</sup>Second endorsement

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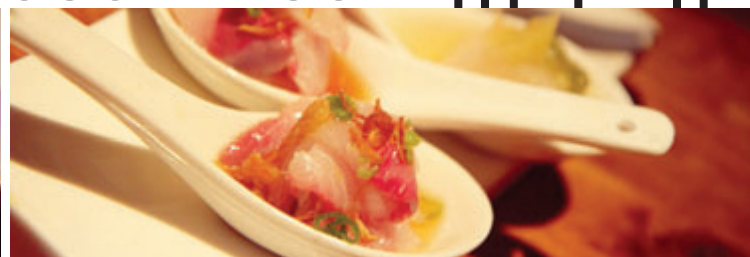
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## FOOD + DRINK

(TOP) ARTFUL PLATES AT SUGOI SUSHI. (BOTTOM, FROM LEFT)  
ELEPHANT SUSHI CRUDO AND SEABASS GUARDIAN PHOTOS BY VIRGINIA MILLER



## SUSHI DUO

BY VIRGINIA MILLER  
[virginia@sfbg.com](mailto:virginia@sfbg.com)

**APPETITE** Sushi bars proliferate around SF, with two more brand new spots opening on Russian Hill and down in the Mission.

### ELEPHANT SUSHI

Think of Elephant Sushi as on “island time” (read: chilled out) and you’ll enjoy your experience all the more. Reminiscent of early days at the original Sushi Bistro in the Inner Richmond when it first opened, dreadlocked wait staff and reggae tunes set a relaxed, island vibe at Elephant. It’s soft opening was in late August in the former Sushi Groove space, so Elephant is still in its infancy. Besides the Japan-meets-Jamaica spirit of the cozy space, the restaurant sets itself apart at first glance with real wasabi (which I love eating on its own), housemade soy sauce, and pots of intense, pickled ginger.

Winning points for doing what so few sushi restaurants do, even in our eco-conscious region, Elephant sources mostly wild or sustainably farmed fish, going the funky-fun route in their rolls and appetizers without sacrificing freshness and precision. Walu (Hawaiian term for escolar, the fish occasionally known to cause potentially unpleasant side effects in the... ahem... bathroom) is succulent and buttery here (\$5 nigiri/\$11 for five-piece sashimi), among the best walu I’ve ever tasted. Sizzling mango sea-bass (\$12) wins on presentation, arriving on fire in a mini-cast iron skillet, thanks to sake and vodka, doused in masago aioli, Japanese chilis, and scallion. Unfortunately, the dish was bland, a let down after the flashy flame of its presentation.

Sipping sake and Sapporo on draft, I ordered crudo (\$14) served in four spoons, two of young yellowtail

in truffle oil, ponzu sauce, garlic chips and scallions, two of seared scallop in heirloom tomato, pickled wasabi stem, and a tangy yuzu vinaigrette.

If not quite the exquisite bites served at Bar Crudo, this crudo still pops with fresh flavor. Though varying in taste, maki (rolls) seems to be where their whimsical ethos best shines. Spicy king salmon (\$9) rolled with cucumber, orange peel, and masago roe in chili sauce is heavy on the orange notes, while the White Out (\$15) is a mix of hamachi and avocado draped in more of that luscious walu (seared in this case — I prefer it raw.)

The roll that stayed with me is the Boom Box (\$10). I adore raw scallop, served here with avocado, crunchy garlic chips and English cucumber. A ripe banana drape with a sweet soy glaze sets it apart, a spanking fresh, of-the-sea dessert. The banana theme continues in neighboring Swensen’s banana ice cream (\$3), all-in-all leaving Elephant Sushi firmly placed in the sleepy Hyde Street ‘hood, a welcome addition that I look forward to watching come into its own.

916 Hyde, SF. (415) 440-1905,  
[www.elephantsushi.com](http://www.elephantsushi.com)

### SUGOI SUSHI

The building formerly housing Spork and pop-up Rice Broker was too cool to stay empty for long. In August, Sugoi Sushi opened in the space serving nigiri (\$4.25–\$7 for two pieces), five-piece sashimi (\$12–15), sushi rolls/maki (\$6–\$13), and a quite reasonable omakase tasting menu of roughly \$40 for a few rounds of sushi. Mini-two person booths remain intact, while red walls, pillows of lime green and red brighten the space.

Friendly staff bring out plates that border on works of art — as fine sushi tends to do. In this case,

the artistry goes a step beyond. Case in point: a sashimi platter as part of the omakase arrives on a stone slab with a bundle of twigs covered in shredded daikon radish and draped with cuts of fish: masaba, Japanese mackerel (\$6); toro. blue fin fatty tuna (\$10); and kanpachi, baby yellowtail (\$6). Another trio — raw scallops, escolar dotted with lemon seed mustard, and albacore belly bin toro — is presented three ways: in a cup, on a shell, on a pile of daikon.

While presentation immediately impresses, on each of my visits there’s been a funky piece of fish or two, though the restaurant emphasizes sourcing fresh daily. Japanese mackerel on one visit was almost unbearably salty, while Japanese red snapper with truffle oil and sea salt was nearly gummy. Yakitori (\$3) at times disappoints, namely the hot dog-like spicy pork sausage. Tender chicken thigh fares better.

Rolls are filling and bright, like the Golden Mountain (\$14) packed with toasted salmon, scallop, crab, and avocado, in curry tempura, or the Hot and Cold Tuna (\$12), deep-fried spicy tuna covered with maguro roe and seaweed salad. Sashimi-like slices of seared blue fin toro (\$18) are a bit salty, but fresh in chili sesame sauce and curry onion tempura, which adds a rich, savory layer to the fish.

While Sugoi is still clearly on the hunt for its identity, suffering from consistency issues, the funky, relaxed space on Valencia Street and the artful eye of its sushi chefs hold promise — it’s still steps beyond the other sushi restaurants lining the street. 1058 Valencia, SF. (415) 401-8442,  
[www.sugoisushisf.com](http://www.sugoisushisf.com) **SFBG**

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# DON'T TAKE THE KNEE

BY L.E. LEONE  
le.chicken.farmer@gmail.com

**CHEAP EATS** And then one day my left foot stuck to the planet and my left knee, under the influence of the opposing team's cornerback, bent backwards. First, two of my teammates tried to help me off the field, and both of them are med students but one is much shorter than me and the other much taller, so the refs tapped us all on the shoulder and said "here. Let us."

They made a kind of a chair-lift out of their arms and carted me away. "The fireman's carry," they called this, but I knew that it was not.

"You realize," I said, with an arm around each of these tall dudes' shoulders, "how embarrassing this is going to be when I come running back on the field two plays later."

"That's okay," they said, depositing me on the sideline, and they mentioned a famous basketball player who famously did the same.

I pretended I knew what they were talking about, but basketball is not my sport.

Anyway, it took more than two plays; it took 10 plays, and all of halftime, but I did make it back onto the field, and played the whole second half. Adrenalin is like this.

On the last play of the game, which sealed our victory, I intercepted a pass over the middle, and very foolishly tried to run it back.

Well, there was one woman between me and six (unnecessary) points, and when I made my cut: boom. That same damn knee wasn't there for me. Strangely, it didn't hurt; it just wasn't exactly there.

So I went about my business as usual, give or take ice and Ibuprofen, and a hot bath asizzle with Epsom salts.

I drove to Berkeley, played with the Chunks de la Cooter, helped Crawdad hang some lights over their patio, smoked a slab of ribs, made a homemade barbecue sauce for them, coleslaw like I like it, and played with the kids some more.

Hedgehog, Sal the Pork Chop, and the Jungle Boy were on their way. What was special about this night: Hedgehog's cowrote episode of *Treme* was coming on, and the de la Cooters have HBO.

Now, I'm not a TV reviewer. I'm a sportswriter reviewer, and I

think someone owes us a retraction. Or ...

## CHEAP SPORTS

by Hedgehog

So the Giants done got their shit together in the 25<sup>th</sup> hour of the NLCS and pulled a trip to the World Series out of their collective ass. Anything to make me look bad, huh?

I admit it was fun to watch them win those last three games — over pork tacos and natchez at Southpaw (with Long Tall Philip), in the Lost Weekend basement cave (on my way to barbecued ribs with Chicken Farmer and the Family de la Cooter), and again at Southpaw, over smoked goat and fry bread (with the Chicken Farmer herself.)

Despite South Paw winning my NLCS comeback mini-series 2-1, I'm going to declare my post-season MVP to be Lost Weekend's basement cave by a landslide. Here's why: movie theater seating for about 30 and the baseball projected on the wall *with the sound* — all for the price of a suggested donation. There's no waitperson in your face trying to guilt you into drinking more empty calories or giving you the stink-eye.

In the cave, you just sit and cheer. And clap and high five. And listen to baseball nerds wax rhapsodic about who's breaking ball is on and which sportscaster needs to retire already. It's a done deal — they are sweeping my World Series viewing this year.

And since by the time you read this it will be too late for you to join me, fear not: I will donate early and often, so that the tradition will be in place next year, in time for us to watch the A's go all the way together.

*Cheap Eats continued ...*

You should of seen her episode! I was never more proud of my sportswriter truly, until last night when she played soccer for the first time since sixth grade. And all I could do was watch. Medically, the news had been good, considering: nothing torn, two weeks.

New favorite restaurant? Trust the name, go for the pho, and avoid lunch specials. **SFBG**

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## WEDNESDAY 10/31

### HALLOWEEN AT THEE PARKSIDE

There was a pretty sizable chunk of paper last week dedicated to the eye-popping range of spooky/trashy/candy-coated Halloween events out there for you to dig into. Though on this night, this favorite holiday of many, I throw my vote to the tribute



band. It's just fun to see local bands dressed as other bands, rocking a catalogue they likely researched on Wikipedia and/or Youtube. That's why I doff my cat-eared hat to Thee Parkside's lineup: Glitter Wizard as the Seeds, Twin Steps and the Cramps, Meat Market as G.G. and the Jabbers, and the Parmesans as the Kinks. Plus, some monster mashups via DJ Dahmer, MOM's spook booth, tarot card readings, and (creepy?) silent film projections. (Emily Savage)

8pm, \$8  
Thee Parkside  
1600 17th St., SF  
(415) 252-1330  
www.theeparkside.com

## THURSDAY 11/1

### MR. KIND

Less than a year old, Oakland four-some Mr. Kind is still in its infancy. But when the band formed in March, it hit the ground running, releasing its first EP *OK* just a few months in. Now, three months later, Mr. Kind is taking on another ambitious project by playing Wilco's *Yankee Hotel Foxtrot* in its entirety.



The 2002 best-selling, alt-country masterpiece celebrated its 10th anniversary this year. When the band



### DAY OF THE DEAD BASH SEE THURSDAY/1

discussed which album they wanted to honor with a tribute show, *Yankee Hotel Foxtrot* was the unanimous choice, described in the group's press release as "a classic album that has played a big part in influencing the members of Mr. Kind." To top off the celebration, Mr. Kind will be joined onstage by various Bay Area musicians, including members of Please Do Not Fight and Finish Ticket. And one more thing: be sure to keep wearing your costume, Halloween's not over yet. (Haley Zaremba)

9pm, \$10  
Bottom of the Hill  
1233 17th St, SF  
(415) 626-4455  
www.bottomofthehill.com

## THURSDAY 11/1

### WHEN WE WERE YOUNG AND DUMB: THE STRANGER VS. BELIEVER

You're currently reading the San Francisco Bay Guardian (thanks!), but if you lived in Seattle, you would probably be scanning Dan Savage's home paper, the Stranger. As comrades in free-thinking liberal media, we can't help but support their appearance in a face-off with another great publication, the Believer. One of Dave Eggers many projects, the literary journal lets writers do what they do best: ramble. It started by publishing only rejects from other literary journals and now specialize in longer form interviews and

original work. Writers from both publications will be speaking of their younger days, including some key cornerstones: Jesus, LSD, and virginity. (Molly Champlin)

6pm, free  
Makeout Room  
3225 22 St., SF  
(415) 647-2888  
www.makeoutroom.com

## THURSDAY 11/1

### KIRK VON HAMMETT PRESENTS: DAY OF THE DEAD BASH

That guy from Metallica? Stringy-haired lead shredder Kirk (Von) Hammett? He's also way into horror paraphernalia, and has packed his home with a collection of monster-movie memorabilia, including Bela Lugosi's *Dracula* script and original *Frankenstein* posters. He's got so much stuff, that he compiled an entire 224-page coffee table book on the subject — *Too Much Horror Business* — and will fête said tome's release with zombies, Day of the Dead burlesque by Hubba Hubba Revue, and live performances by veteran Concord metal band Death Angel, and local string-metal trio Judgement Day tonight at Public Works. (Savage)

9pm, \$13.99  
Public Works  
161 Eerie, SF  
(415) 932-0955  
www.publicsf.com

## FRIDAY 11/2

### "PRIVATE LIFE STUDIES"

Being a soldier and an artist is not a natural fit. But think about it. For both you need dedication, discipline, a willingness to submit your ego to something bigger than yourself and, for dancers, an ability to work with others. So, perhaps, it should be no surprise that Private Freeman, one of ODC/Dance's most generous, witty, and focused dancers, managed to successfully integrate these two, seemingly contradictory impulses. Deborah Slater's work-in-progress *Private Life Studies* is exploring some of these issues as a series of "dance stories", based on strategies from Sun Tzu' "The Art of War." Sun was just one of some of history's most brilliant minds writing about war; Machiavelli and von Clausewitz were others. Odd, isn't it? (Rita Felciano)

Also Sat/3, 8pm; Sun/4, 2pm, \$15-\$25  
CounterPULSE  
1310 Mission St. SF  
(877) 297-6805  
privatelife-eorg.eventbrite.com



### CHILLY GONZALES SEE FRIDAY/2

## FRIDAY 11/2

### DAY OF THE DEAD ALTARS AND PROCESSION

Although the changing nature of the crowd at the Mission's annual night of remembrance for those who've passed has earned it the affectionate nickname "Dia de los Dead Gringos,"



there's no denying that the community-led, candle-lit procession and park full of homemade altars can be breathtakingly lovely. Arrive early at Garfield Park to tiptoe around meticulously, sometimes even extravagantly decorated tributes to dead family members and public figures. Add a note of your own to the interactive exhibits, and await the arrival of the costumed procession, whose inevitable approximations of La Catrina are a distinctly San Franciscan way of celebrating the holiday. (Caitlin Donohue)

Procession: 6-7pm, free  
Starts at Bryant and 22nd St., SF  
Festival of Altars: 6-11pm, free  
Garfield Park  
Harrison and 26th St., SF  
www.dayofthedeadsf.org

## FRIDAY 11/2

### CHILLY GONZALES

It's not hard to come up with a list of catchy things about Chilly Gonzales to entice you to go to his show. And he knows it. While his strongest talents lie in piano, he has made quite a scene on Youtube, adapting his skills to popular demand with his genuine love of rap (and bongos, hula hoops, and pink suits). He has provided

compositions for Feist, Drake, and Steve Jobs and then turned the tables to rap with the BBC Philharmonic Orchestra. Now though, like a true artist, he's returning from his pop adventures and getting serious with his latest work, "Piano Solo II," which is mostly short piano pieces showcasing serious skill in a still modern, easily digestible format. (Champlin)

8pm, \$20  
Swedish American Hall  
2170 Market, SF  
(415) 861-5016  
www.cafedunord.com

## SATURDAY 11/3

### INFORMANT

No documentary subject in recent memory is as infuriating as Brandon Darby — the radical activist turned FBI informant turned Tea Party chucklehead at the center of *Informant*, local documentary filmmaker Jamie Meltzer's most recent work. (Prior to this, Meltzer was probably best-known for 2003's wonderfully bizarre *Off the Charts: The Song-Poem Story*.) Scream at



the screen (you will want to) at Other Cinema tonight, *Informant*'s first local showing since its San Francisco International Film Festival bow earlier this year. (Cheryl Eddy)

8:30pm, \$6  
Artists' Television Access  
992 Valencia, SF  
www.othercinema.com

## SATURDAY 11/3

### SF SYMPHONY DIA DE LOS MUERTOS COMMUNITY CONCERT

Is a skeleton a xylophone or a marimba? You can bet your sweet sugar skull there'll be an ocean of chromatic bones, dancing akimbo, at the vibrant annual celebration of the afterlife. The family favorite boasts performances from the SF Symphony Youth Orchestra (playing Aaron Copland's *El Salón México* and Jose Pablom Moncayo's *Huapango*), dance company Los Lupeños de San José, Mariachi Nuevo Tecalitlán, and more, all narrated by the twinkling Luis

## REVEREND PEYTON'S BIG DAMN BAND SEE TUESDAY/6



Valdez, "father of Chicano theater." Face painting, paper flower-making, tons of colorful art, and a pre-show by the Mixcoatl Anahuac Aztec dancers, the 30th Street Chorus, and the Solera singers boost the fun — but really they had us at cinnamon-infused Mexican hot chocolate and pan de muerto. (Marke B.)

2pm, \$17.50-\$68  
Davies Symphony Hall  
401 Van Ness, SF.  
(415) 864-1000  
www.sfsymphony.org

## SATURDAY 11/3

### AU

In my younger and more vulnerable years, certain music videos left definitive scars on my brain. Faith No More's "Epic" — seemingly an over-the-top ode by Mike Patton to drowning fish and exploding pianos — taught me the meaning of the word in a way that no amount of



Greek literature could. Things have largely remained that way until listening to the latest adventurous pop album from Portland's AU, which opens with another "Epic" — an

instrumental soundscape where technical, Hella-tight drumming is joined by impossibly high rising GY!BE guitars as part of a larger Tim-Riggins-winning-the-big-game-triumphant structure. The lexographically challenging track is only the first surprise on the record, and demands a live rendition. (Ryan Prendiville)

With Zammuto  
9pm, \$15  
Independent  
628 Divisadero, SF  
(415) 771-1421  
www.theindependentsf.com

## SUNDAY 11/4

### KID KOALA

It's been a big year for Eric San, the Montreal turntablist better known as Kid Koala. Not only did he contribute to the revival of Deltron 3030 after a decade-long hiatus; he's also managed to release *12 Bit Blues*, his first solo record in six years. Conceptually inspired and determined, the album utilizes a clunky, old-school sampler, à la Public Enemy, to reconstruct blues music from the ground up, resulting in a man vs. machine sort of tension that makes for a constantly engaging listen. Luckily, for those fans hesitant to watch a dude spin records for two hours, Kid Koala's "Vinyl Vaudeville Tour" is loaded with bells and whistles to keep things interesting: Puppets! Dancing girls! Parlor games! Robots! If only more electronic acts were bold enough to co-

opt these kooky antics of the Flaming Lips variety. (Taylor Kaplan)

With Adira Amram and the Experience  
9pm, \$20  
Independent  
628 Divisadero, SF  
(415) 771-1421  
www.theindependentsf.com

## MONDAY 11/5

### JENS LEKMAN

"Hey do you want to go see a band? No I hate bands. It's always packed with men spooning their girlfriends, clutching their hands, as if they let go their feet would lift off the ground and ascend," Swedish pop master Jens Lekman sings on *I Know What Love Isn't*, his first full-length since 2007's classic *Night Falls Over Kortedala*. Gone are the enraptured recollections of romantic highs — this is the ever autobiographically charming Lekman,



JENS LEKMAN  
SEE MONDAY/5

soberly looking at relationships from the outside. But on this "break-up" album, Lekman's observations on past failures and limitations break through to a melancholic optimism for the future. Recreating the album's full palette of '80s balladry, Lekman will be performing with a full band. (Prendiville)

With Taken By Trees, Big Search  
8pm, \$25-\$35  
Fillmore  
1850 Geary, SF  
(415) 346-6000  
www.thefillmore.com

## TUESDAY 11/6

### REVEREND PEYTON'S BIG DAMN BAND

Reverend Peyton's Big Damn Band must be exhausted. Not only does the trio have to live up to its highfalutin' damn big title, it found time this year to release its eighth full-length album while maintaining its ridiculous, awe-inspiring average of 250 shows per year. The Indiana-based Americana blues band consists of a Reverend Peyton on guitar and vocals, his wife Breezy on washboard, and Peyton's cousin, Aaron "Cuz" Persinger on drums. For the band's newest effort *Between the Ditches*, the Rev. and company slowed down enough to get into a studio and lay out the record instrument by instrument, track by track, instead of recording it live all in one big, enthusiastic rush as usual. The result is a beautifully recorded bit of nostalgia that transports the listener to a big wraparound porch in the Southern summer. And trust me, it's exactly where you want to be. (Zaremba)

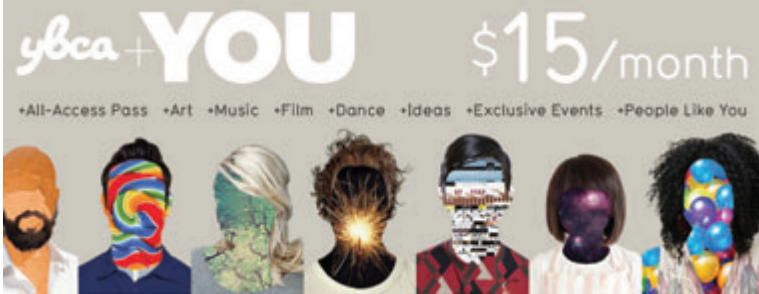
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## ANIMATING DARK DREAMS: THE FILMS OF JAN SVANKMAJER

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**ALEXANDRA DIAZ DE FATO IN**  
***PALAU'AN BIRD CALL.*** PHOTO BY WILFRED GALILA

# BIRDS OF PRAY

**DANCE** In the continental United States, the Filipino population is mostly concentrated in California, and it's a good bet that most are settled in the Bay Area. Still, their voices are not as present in dance — outside the San Francisco Ethnic Dance Festival — as they should be.

Perhaps that's why Alleluia Panis, executive director of Kularts, a presenter of Filipino art and culture, and Jay Loyola, artistic director of the American Center of Philippine Arts, decided to collaborate two years ago. The new work would not include the ever-popular *tinikling*, the country's national dance in which performers nimbly try to avoid clashing bamboo poles that threaten to chop off their feet.

*Palau'an Bird Call - Huni Ng Tandikan* does, however, include bamboo poles, fashioned into the type of blowguns that so terrified invaders of Palawan, a long, skinny island in the Western Philippines that is settled by the country's most ancient inhabitants.

As a former member of Bayanihan National Folk Dance Company of the Philippines and creator of over 40 folkloric style choreographies, Loyola got involved in studying the Palawan through some of his students.

"The people are not a very colorful tribe, and they are not very well known, but they have a spirituality that really drew my attention. They don't even have an exact translation for war," he explained. Though profoundly Islamic, the Palawan also connect with Buddhism, using in their ceremonies, for instance, the sacred chakras which are supposed to open the body to positive energies.

Because of his commitment to the Palawan culture

Loyola was eventually adopted into the Tagbanua tribe, whose members live on the island's northern section. Their leader told him, "Nobody has ever been interested in us the way you have. You are like a son to me."

So on a Monday night, when the rest of the US was glued to the tube watching the battle between two men who claimed to be able to restore the country back to health, 16 Filipino dancers, chosen by audition, were rehearsing an ancient ritual about healing the ill head of their tribe.

They were evoking a story based on Francisco Baltazar's *Ibong Adarna*, a Philippine epic about the mythic adarna bird — the only creature in the universe that could return both health and peace of mind to a leader. Loyola freely adapted this tale to the Palawan, replacing, for instance, the adarna with the tandikan, a secretive and rarely seen peacock that resides in the forests. He also explored Palawan spirituality that even today is deeply grounded in nature myths. It's the tandikan's movements and its song that call the deities into action.

Watching  
these dancers

embody the spirits of water, fire, wind, and the earth, it was striking to note the elegance and power that both men and women poured into their leaps, twirls, and strides. When they descended, they planted their feet as if the ground had reached up to grab them. The steps may be based on traditional patterns — especially a vertical skipping phrase for some of the village women — but these were contemporary artists with strong physical training. If some of the choreography looked influenced by martial arts, it was no accident.

“Because of an ancient land-bridge to Borneo, Palawan culture includes elements of martial arts practices as prevalent on the Indonesian archipelago,” explains Loyola. Perhaps the fiercest dancing — she ended by standing on her head — belonged to Metem Sumpa, danced by Alexandria Diaz de Fato. As a Spirit of Darkness, she almost succeeded in disrupting the healing process.

In contrast to the strong gender differentiation still prevalent in many Western practices, Palawan spirit dancers have to be gender neutral, otherwise the deities will not manifest themselves. So, Loyola says, female performers may be dressed as men.

Another notable element of Loyola's choreography is that the blowgun, when used on the chakras, is transformed into a tool of healing. So perhaps it was not surprising to find that, after watching this work in progress, a huge storm had washed away the city's soot — leaving Market Street's formerly grimy sidewalks positively glistening. **SFBG**

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## ARTS + CULTURE: TRASH



VIDEO GAME OURBOUROS: *WARFIGHTER* IS A SEQUEL TO A REBOOT.  
SCREENSHOT COURTESY ELECTRONIC ARTS

## DÉJÀ VU ALL OVER AGAIN

‘Medal of Honor: Warfighter’ (Danger Close/  
Electronic Arts) Xbox 360, PS3, PC

**GAMER** I hate to start off a review by highlighting the competition, but — *Call of Duty*. The biggest name in gaming casts a long shadow, and a good number of publishers are happy to step aside and let *Call of Duty* have the holiday months.

Publisher Electronic Arts has more aggressive plans. Last year they pitted their *Battlefield* franchise against *Call of Duty*, and made a pretty good go at taking the crown. But that was last year. The *Call of Duty* franchise has at least three different developers working at getting a game out every year; can EA compete on an annual level when they have just one developer working on *Battlefield*?

Enter *Medal of Honor: Warfighter*. The sequel to a reboot of another World War II franchise, *Warfighter* sports the same engine as *Battlefield 3* and to EA probably seemed just the thing for the off-year between *Battlefield* entries. But competition isn't always healthy. If last week's hefty day-one patch — which introduced a litany of simple fixes and features that should have been in the game to begin with — is an indication, *Warfighter's* release date became more important than the quality of its content.

*Warfighter's* single-player campaign isn't as egregiously inconsistent as the 2010 *Medal of Honor* reboot, but it's hardly memorable. Dropping its predecessor's gritty, controversial setting of Afghanistan for a hammy international terrorist plot, *Warfighter* delivers nothing gamers aren't famil-

iar with. You get cinematic set-pieces, characters delivering a mish-mash of military jargon and acronyms, and plenty of shooting at bad guys; there's no real context and no real stakes.

*Battlefield 3's* Frostbite 2 engine provides nice lighting and animation, but most of the pretty environments are window dressing on cheap thrills and glorified shooting galleries. Car chases through Pakistan and Dubai are nice diversions with solid mechanics, considering we're talking about an FPS, but you're probably better off jumping directly into multiplayer.

Fewer frustrations inhabit the game's multiplayer, and it's a good bet more time and care went into this part of the *Warfighter* package. Gamers looking for something that's not *Call of Duty* will find *Warfighter* multiplayer serves up military excitement that's similarly addicting, if safe.

Military shooters can mine real emotional territory and there are amazing stories to be told, but *Warfighter* isn't really interested in telling them. With more time spent on development we might have gotten an interesting game, but its fall arrival is intended to fill a hole in this year's release calendar, and its creative successes are an afterthought. *Warfighter* passes the time amiably and it's hard to chastise it for giving people what they want, but it's also a lesson in why the annual franchise model doesn't always work. **(Peter Galvin) SFBG**

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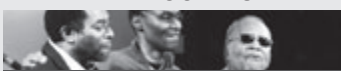
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## ARTS + CULTURE: MUSIC

BY EMILY SAVAGE

[emilysavage@sfbg.com](mailto:emilysavage@sfbg.com)

**TOFU AND WHISKEY** If experimental artist Nick Zammuto was pulling from a storied sample library after all those years with beloved former band the Books, he's now building from scratch with his new band, **Zammuto**. The first Zammuto record sprang from a more angsty place, a fear of the unknown after the breakup of the Books. Skyping from a McDonald's in Springfield, Mass., a humble Zammuto admits to fears about "lightning striking twice," regarding his musical evolution.

His fears are unwarranted; the Zammuto self-titled debut (Temporary Residence, 2012) is as invigorating as it is multifaceted; mixing classic pop sensibilities with digital burps, buzzy electronics, sampled found objects, and still a more traditional band set-up than the Books, the artist has again found his own creative niche: the mad scientist family man, digging through crates of toys and creating emotional connections with the sounds he squeezes out of them. And he's kept his humor in tact, with tracks titled "Zebra Butt," "Groan Man, Don't Cry," and "FU C-3PO."

Zammuto, the band, travels to the Independent this week (Sat/3, 9pm, \$15. 628 Divisadero, SF. [www.theindependentsf.com](http://www.theindependentsf.com)) but it's been to SF once before. It came out west this spring to open for Explosions in the Sky at the Palace of Fine Arts. And after that show, Zammuto met some young Australian rockers. I'll let him tell the story:

**Nick Zammuto** I was at the merch table, and this group of Australians comes up and buys everything on the table. I'm like, 'you guys look like you're in a band or something.' And they're like, 'oh yeah, we're Gotye.' And I'm like, 'cool, I've never heard of you, I'll check it out.' Literally, in that moment, they had the number one single in like, eight countries. I felt like a moron. Two weeks later I got a call from Wally [De Backer] to come tour with them, so we ended up playing seven shows with them. I live under a rock, I don't have time for anything except working in my studio, and playing with my kids.

**San Francisco Bay Guardian** *Has having children affected your music?*

**NZ** I have all boys, three sons, who are six, three, and one, you can't help but live vicariously through them, because they experience life in such directness. I think it's tuned me in to a simpler way of looking at things, and to be around that kind of innocence is inspiring. Just the sense of wonder they have is infectious.

**SFBG** *How has your approach to songwriting shifted with Zammuto, as compared to the Books?*

**NZ** I've never really been part of a band, I sort of came to that realization when we started rehearsing the [Zammuto] material. The Books was really a meta-band in a lot of ways, and at the end I was starting to think of it as a sort of glorified karaoke; we'd get up on stage and have all these electronic rhythms going on and we would just kind of play along with it. With the new project I really wanted to make something that was meant to be played live.

Key to that was finding a great drummer,



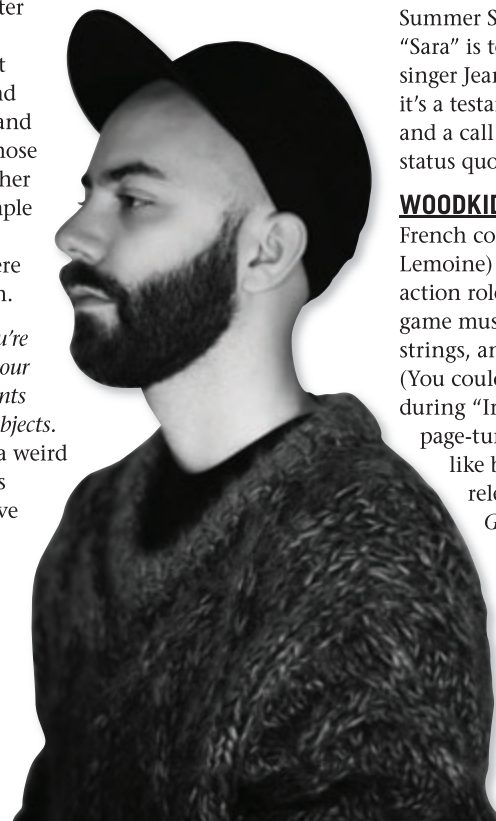
## LIGHTNING STRIKES TWICE

and I think I found just an amazing drummer [in Sean Dixon]. Having a live time keeper on stage has been the biggest difference between the new project and the Books. And for me it's been the most fun, to play with him, and see what he does. We really connected over this idea of polyrhythms. He helps me find these grooves that are really unusual. And I think the reason why I shied away from drums for so long is that it's a very kind of genre-fying instrument. It's hard to do anything out of the ordinary because it all sounds too ubiquitous. But Sean's the kind of guy who sounds like nobody else. It's a real balance with Sean between precision and heart.

I have [Dixon, Gene Back, and brother Mike Zammuto] up for sessions and we record things in a very loose way and then I go through those recordings later and pull out the parts that can go beyond expectation and build from those elements, rather than the sample library that the Books were drawing from.

**SFBG** *But you're still creating your own instruments out of found objects.*

**NZ** It's such a weird habit, and it's something I've been doing a long time. My interest in music came out of recording these sculptures back in college... I started



TOP: ZAMMUTO RISES; WOODKID STAYS ON BEAT.

WOODKID PHOTO BY MATHIEU CESAR

to make these sculptures that had this sound component, and I needed a way to record those sculptures. So it's kind of been in the backdrop of everything I've done for a long time.

One of the first things I started doing was cutting into vinyl, cutting patterns into the circle at the end of each side of a record, and using that as a percussion. That sound sounds like clicks and pops, but if you take those impulses and put them through various environments you get amazing sounds, so playing them through PVC pipes or through filing cabinets with subwoofers installed in them you get these really strange but kind of naturalistic sounds at the same time, where you can't put your finger immediately on what they are, and I think that's why I'm interested in them. They have this mysterious quality.

**SFBG** *What about the thematic elements, lyrically, on the record, it seems like it's coming from a lot of new beginnings, new experiences, "The Shape of Things to Come" and so forth?*

**NZ** The end of the Books was a harrowing experience, it took a very long time for it to go through its death throes. Lots of frustrations, then finally giving up and being like, 'OK, what the hell do I do now?' I'm asking lightning to strike twice, starting another band at this point in my life, so the lyrics are coming out of a very angsty place on this record. And I think I'm getting out of it, finally. Now that the band has come together in such an amazing way. I'm not in such a dark mood anymore [laughs].

I think I was writing about my own experiences, but in the frame of something more universal, for somebody who is frustrated out of their minds and in need of a new beginning. Just a general expression of having this need to move forward, but also going into unexplored territory.

### ENDLESS SUMMER

San Francisco's own **Future Twin** (soundcloud.com/futuretwin) released the second of its Summer Single series tracks last week. Angular "Sara" is tethered by a driving guitar line, and singer Jean Yaste's caramel-coated vocals. Lyrically, it's a testament to Yaste's personal female heroes, and a call to action to all women to question the status quo and explore alternative experiences.

### WOODKID

French composer-artist **Woodkid** (a.k.a Yoann Lemoine) creates sounds that bloom like live-action role-playing background music. Or, video game music using entirely classical orchestration, strings, and Lemoine's low octave, accented pipes. (You could easily picture Link chasing after Zelda during "Iron.") Each track builds like a sassy, page-turning epic, which make his two EPs feel like brief odysseys. That's right, he's yet to release a full-length, but that record — *The Golden Age* — is coming. Though you might have seen his stylish videos for Agnès Byn featuring "Iron" or "Run Boy Run." Or hell, you may know him from his other life as a music video director: Katy Perry's "Teenage Dream," anyone? With Pacific Air.

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## ARTS + CULTURE: MUSIC

DEEV IS BACK ON THE STREETS OF OAKLAND.

PHOTO BY GARRETT CAPLES

# THE NEW OLD SCHOOL

After a stretch in Pelican Bay, G-Stack protégé Deev Da Greed returns to put the real back in Bay Area rap

BY GARRETT CAPLES

arts@sfbg.com

**MUSIC** “When I was growing up, bootsy wasn’t in,” Deev Da Greed says. “I wish I was rappin’ when Seagram [1969-1996] was alive, when Rappin’ Ron and the Dangerous Crew were shining. There were a handful of real rappers back then and if you tried to fake it you were blown out the water.”

I feel him. Being a Bay Area rap critic is heartbreaking. I have nothing for or against Kreayshawn, but it kills me she’s the only Oakland rapper on a major label. Lil B gets the cover of *Fader* and *Wire*, but I can’t pretend to give a shit about Lil B when dudes like Husalah are around. Yet just when I’m ready to hang it up, something authentic emerges from the streets to renew my faith in hip-hop, and I find myself rolling with Deev through East Oakland’s notorious Murder Dubs (the 20s off International).

Deev himself hails from the equally infamous “Avenal” hood some forty blocks east, but we’re meeting his production crew—To-Da-T, a.k.a. Sir Rich and Quinteis — to hear tracks from his new discs: *Dem\$Boyz* (4TheStreets/RapBay), an eponymous group project with Jacka protégé Bo Strangles and Curcinado from Hittaz on the Payroll that dropped in September, and *GREED*, his first solo album, slated for December.

The younger cousin of G-Stack, one-half of Oakland’s legendary Delinquents, Deev first entered the rap game to help Stack run his new label, 4TheStreets, after that pioneering group split in 2007. What began as a little trash talking on intros and outros soon turned into writing verses, as Deev formed a group called the HEEM Team with young label recruits Tay Peezy and Qoolceo, debuting, along with To-Da-T, on Stack’s *Welcome to Purple City* (4TheStreets, 2007).

“I didn’t really come to be an artist,” Deev says, “but once I tested the waters, the waters felt good.”

By the

label’s second comp, *Tha Color Purple* (2007), Deev was clearly G-Stack’s breakout protégé, able to hold his own alongside old school vets like Askari X and new stars like Beeda Weeda on the Town anthem “Geast Oakland” with his elastic flow, switching effortlessly from rambling and conversational to rapid-fire gas-sing in mid-verse. By the fourth comp, *Abraham Reekin* (2008), Deev was sharing top billing with Stack, but was also in legal trouble.

“I caught a [parole] violation for sippin’ on some syrup,” Deev recalls. “They raided my house and found some guns. To get money in Oakland, you got to be a real dude because you can get shot for anything now. I don’t carry no gun thinking I’m gonna do nothing, I’m doing that shit because that’s what time it is.”

Rather than face the charge, Deev went on the run, moving to Atlanta with the HEEM Team and trying to establish an East Coast branch of 4TheStreets. Feeling homesick, the rest of the group soon returned to Oakland, leaving Deev on his own in the city that’s become known as Black Hollywood.

“Hip-hop out there is alive; the heartbeat is flowin’,” Deev says. “Like, going to get a burger, you see somebody famous. I bumped shoulders or shook hands with everybody. It was hella hard because all I had was group songs, and to do shows I couldn’t be doing one verse. I called To-Da-T and was like, ‘I’m gonna fly you guys out here so we can knock out some songs.’ I did like nine songs and we mixed and mastered them in five days. But then three or four months after that, I got knocked.”

Nabbed by the cops in Atlanta, Deev was extradited back to California for a 13-month stay in Pelican Bay.

“By the time I was free in May 2010, I had to adapt to how much shit had changed in Oakland,” Deev admits. “A lot happens in three or four years. So I had to dumb down my swag to act like these youngsters so I could get right and make them respect my mind.”

“I’ve been running these streets now for two years and I got my movement back active,” he concludes. “The streets are feeling me. They know what I’m about. I got no paperwork. I’m gonna do it right this time.” **SFBG**





BY ROBERT AVILA  
arts@sfbg.com

**THEATER/DANCE** A bobcat sat in the grass beside the main building at Headlands Center for the Arts one quiet morning last week. He (I say he because he's "bob") took no notice of me but instead nonchalantly lifted a hind leg over his shoulder and took a short tongue-bath. I was told he'd been seen hanging around a lot over the last few days, closer than usual, clearly trying to pass himself off as an ordinary housecat. Or looking for field mice. Whatever he was up to, he seemed relaxed and in no hurry.

Inside the building — one of the repurposed military barracks comprising the Headlands' bucolic campus — the mood felt very much the same. Melinda Ring assured me this was an illusion, at least as far as she was concerned. As a small group of fellow resident artists drank coffee and chatted in an opposite corner of the otherwise deserted dining hall, the New York-based and Los Angeles-bred experimental choreographer explained, in a calm and good-natured tone, the amount of work still before her in further developing and preparing two back-to-back sessions of her *Mouse Auditions*.

This intriguing and thought-provoking meta-dance — in which local performers try out for a work based on Franz Kafka's *Metamorphosis* that will never actually be realized — makes its West Coast debut this weekend as part of Headlands' annual Open House, featuring new works and works-in-progress from this season's multidisciplinary array of artists-in-residence.

Ring's *Mouse Auditions* had its premiere at the 2010 Whitney Biennial as a site-specific live performance built on artist (and Ring's good friend) Martin Kersels' *5 Songs* sculpture. While she already had

# NEXT!

Experimental  
choreographer  
Melinda Ring on  
metamorphoses and  
process as performance  
in *Mouse Auditions*

.....  
had the idea of a performance built out of an endless audition, the opportunity to choreograph around the five-piece sculpture inspired some specifics, including her title.

"It was my most immediate response to Martin Kersels' sculpture," she explains, "a rather cartoonish monstrous Playmobil thing. I thought, 'I see this populated by disaffected mice.' Then, I'm an experimental choreographer, so mice make sense in that they are often experimented on. Plus, the creature that [Kafka's character Gregor Samsa] becomes is most directly translated as vermin, not beetle. So I thought that gives me a pass. The word is crossed-out in the title because I'm not certain that finally, in the never-to-be performed work, the performers will be cast as mice."

Packed inside that set of associations are *Mouse Auditions*' questions and concerns about art and commerce, working bodies, and the pliable nature of social identities and relations. Ring's project focuses her would-be (but also actual) performers on the moments just before and just after the novella's opening line, as Gregor awakens "from unsettling dreams" to find himself transmogrified. The exploration undertaken in the room, among strangers, uses a script (posted on Ring's website) that draws directly from her own longstanding reflections on the eco-

nomie realities of art making — and specifically those confronting dancers as laboring bodies.

"The two things that I've been focusing on with *Metamorphosis* are this idea of Gregor as a worker, the stress of his being a worker, the relationship with his boss, the obligation he has to his family — somehow mixing that up with the relationship that I'm trying to make with these people who would supposedly be my workers. And the other thing is this confusion and chaos that he experiences; that his body isn't recognizable to him. It connects very directly to the way I'm working in [my] other highly choreographed dances. That really interests me, that experience he's having."

The Headlands residency is part of Ring's ongoing development of a piece whose potential she feels is still unfolding. Indeed, though it originated in a museum gallery, Ring sees *Mouse Auditions* as applicable to a wider set of spaces and social settings, since its themes and structure are rooted in a provocative examination of some basic material and social realities.

The Marin setting, with its distinct environment (and competing wildlife), will no doubt set up its own reverberations, not least because the participants (unlike in New York) will be almost entirely strangers to Ring. But wherever it lands next, there's something in the piercing comedy, subtle negotiation and absurd, Sisyphean optimism of a potentially endless audition — in which every applicant is already a performer in a piece about a piece that will never be made — that sure sounds close to home. **SFBG**

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Command Control, When The Broken Bow, Rural

SAT Nov 3  
9:30pm \$7 **WALKEN**  
Alkoholocaust presents Asada Messiah, Fear The Fiasco

SUN Nov 4  
6pm \$6 **FAKE YOUR OWN DEATH**  
The Trims, Spanish Cannons

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LATER 9:30pm FREE **PUNK ROCK SIDESHOW**

TUE Nov 6  
8:30pm \$6 **BROTHER PACIFIC**  
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WED Nov 7  
8:30pm \$7 **WEEKENDER**  
The Loss, The Kegels

THU Nov 8  
8:30pm \$10 **COSMONAUTS**  
Lovely Bad Things, Vacant Lots

FRI Nov 9  
9:30pm \$6 **MEAT SLUTS**  
Freakstar, 1906

SAT Nov 10  
9:30pm \$7 **BLACK SKIES**  
Calitrop, Prizehog

SAT Nov 11  
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9PM **FEDORABLE QUEER**  
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3PM **HARD FRENCH**  
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SUN 11/4  
3PM **EAGLE IN EXILE**  
- BEER BUST + BANDS + BENEFITS  
7PM **DOWN & OUTLAWS, CAB 20, FOLI**  
(ROCK / FOLK) \$5

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7PM **A-1, STATIC PEOPLE,**  
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TUE 11/6  
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## ARTS + CULTURE: LIT

BY NICOLE GLUCKSTERN  
arts@sfbg.com

**LIT** When Damien Echols stepped out of the Craighead County courtroom on August 19, 2011 a free man, he'd spent more than half of his life on death row, for a crime he insists he didn't commit — the gruesome murders of three young boys. His trial and quest for exoneration, along with co-defendant Jason Baldwin and a third accused, Jesse Misskelley Jr., are well documented in the *Paradise Lost* documentaries directed by Joe Berlinger and Bruce Sinofsky, and the subject of a fourth documentary, *West of Memphis*, due out in December. But for a more microscopically focused, day-to-day accounting of growing up behind prison walls, Echols' book *Life After Death* (Blue Rider Press, 392 pp., \$26.95) delivers a highly personal account of living under a sentence of death.

The timing of the book's release could not be better for Californians, who are facing the opportunity to overturn the death penalty in the upcoming November election by voting yes on Proposition 34. For the undecided, reading about death row from the perspective of one who lived on it may offer one of the most compelling arguments against maintaining it. Echols' book offers a vision of life on death row as bleak as it is banal: the glacial grind of the appeals process, the dehumanizing effects of institutionalization on both the incarcerated and the incarcerating, and the unsettling reality that there have been numerous factually innocent people sent to death row for sentences that have little to do with deterrence, and much with revenge. (More information on wrongful convictions can be found via organizations such as the Innocence Project, the Death Penalty Information Center, and Amnesty International.)

Even when you strip away Echols' penchant for overwrought hyperbole ("I cannot explain it, the way everything in my soul givers and shrieks for some sort of

THE FORMER DEATH ROW INMATE  
FINDS HIS VOICE. PHOTO BY PETER ASH LEE

## WEST MEMPHIS FREE

Damien Echols' powerful  
memoir 'Life After Death'



angst, and confined as he was to an effectively solitary existence, he can't help but to come off sounding somewhat self-absorbed ("I look at the people who have done horrible things to me ... and I know they would never have been able to rise above the things that I have"). When not writing about prison life, he writes about his poverty-stricken childhood and his side of the criminal

case that catapulted him to an uncomfortable celebrity, vacillating between emotional extremes. In one paragraph he fondly describes the way his father could make him laugh, in another he describes being "disgusted" by his "childishness." His mother, sister, and step-father are all singled out for similar treatment, and he even takes a swipe at onetime best friend Jason Baldwin, for hesitating over the deal that allowed the West Memphis Three to walk out of prison in 2011 with time served — but not with exoneration.

But Echols the person is more than just Echols the condemned, and Echols the writer is more than a one-note diva.

Strewn throughout his narrative are wryly humorous observations, such as his glowing description of a sumptuous breakfast at the mental institution where he was temporarily confined as a youth ("The insane do not count carbs"), and his tongue-in-cheek recounting of his teenage attempts to find a summer job ("I was growing desperate because potential employers didn't seem to value the exceptional intellectual giant who was presenting himself to them"). His glowing tributes to his wife and defending angel Lorri Davis are touching and truthful, and his penchant for poetic phrasing is transcendent when it hits its mark.

"I've seen ghosts in the lines of a woman's face and heard them in the jangling of keys," Echols writes urgently. "Sometimes I even mistake myself for one." Fortunately for his audience his writing, at least, tethers him unequivocally to the corporeal world — a man after all, not a shade. **SFBG**

# PAST LIVES

## Startling family secrets come to light in 'The Flat'

**BY CHERYL EDDY**  
cheryl@sfbg.com

**FILM** When filmmaker Arnon Goldfinger's grandmother, Gerda Tuchler, passed away at 98, she left behind a Tel Aviv apartment crammed with a life's worth of objects. As *The Flat* begins, Goldfinger and his family — particularly his mother, Gerda's daughter Hannah — have just started clearing out drawers and closets, sorting through the possessions of a woman who apparently never threw anything away. The discovery of several vintage fox-fur stoles, complete with faces and paws, elicits much mirth.

But it's while flipping through Gerda's papers that Goldfinger hits pay dirt: a copy of *Der Angriff*, the newspaper founded by Nazi Minister of Propaganda Joseph Goebbels. The headline: "A Nazi Travels to Palestine." The Nazi was Leopold von Mildenstein, an SS officer with an interest in Zionism. In 1933, he made the trip with his wife and a German Jewish couple named Kurt and Gerda Tuchler — Goldfinger's grandparents, who moved there permanently a few years later.

This shocking revelation propels Goldfinger's fascinating documentary forward. It's part family history, as Goldfinger learns for the first time the tragic fate of his great-grandmother, and part old-fashioned mystery, complete with digging for clues in dusty archives and basements.

"I somehow got this feeling that I needed to grab my camera and film it," he remembers over the phone from Tel Aviv, thinking back to the family's first day in the apartment after Gerda's death. "When I realized there was so much stuff over there, I thought maybe I could make a short film out of it. The line was: what can you learn about people from the stuff they left behind?"

Of course, he soon realized that a short doc wasn't going to be enough. *The Flat* really began to take shape



PHOTOS COURTESY SUNDANCE SELECTS



sible to the way I experienced it, so the audience could view the events through my eyes."

Letters, photos, and a necklace given to Edda as a girl indicate that — against what would seem to be all logic — the Tuchlers and the von Mildensteins renewed their friendship after World War II. Though he was baffled by this, Goldfinger was even more affected by another discovery.

"If somebody had told me before that one day I would make a film about my family and the Holocaust, I would never believe it," he says. "For me this is the most shocking, even more than the Nazis and von Mildenstein and my grandparents. To think that I had a great-grand-mother, and she was a [Holocaust] victim, and nobody talked about it. All of my family, my mother, we were under the impression that we had no connection to it."

*The Flat* first screened locally at the 2012 San Francisco Jewish Film Festival, but it's been enjoying successful runs in Israel and Germany for months. In Israel, Goldfinger says, the film has become "an event."

"My aim was to take something that is very singular and personal and try to see the universal emotions and implications of the story — something that is deep enough that many people can share," he says. "But I was very surprised. From the very first screenings, people said, 'It's exactly like in our family.' And what they meant is that in their families, they also didn't ask questions, or they don't know enough about their parents' pasts. I think it goes to show you that many people share these feelings, and that they really identified with what happened onscreen." **SFBG**

**THE FLAT** opens Fri/2 in San Francisco.

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## ARTS + CULTURE: FILM

ROCK 'EM, SOCK 'EM: DESPITE ITS TITLE, *MIAMI CONNECTION* TAKES PLACE IN ORLANDO.



# BLACK-BELT SABBATH

'Miami Connection' is the greatest movie you've never seen

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** In the 1970s, movies like *Dirty Harry* (1971) and *Death Wish* (1974) surprised and raised a certain amount of controversy for being quite so blatantly pro-law enforcement, and anti-scum of the earth — viewing good and bad in such simplistic terms was no longer fashionable, it being more typical to see films about corrupt cops or saintly criminals. With the arrival of the Reagan era, however, it became all black and white again. There was a certain amount of eye-rolling in liberal quarters when Rocky fought communism (1985's *Rocky IV*), Brat Pack teens did likewise (1984's *Red Dawn*), and Rambo fought practically everybody (in films spanning 1982-88).

But times had changed very rapidly, and hardly anyone else questioned this cartooned new ultra-machismo as being a little, uh, stupidville. We seem to be coming full circle back to that era, given recent re-launches of the above franchises, the *Expendables* movies, and a *Red Dawn* remake suggesting a whole lot of people are ready to find not-funny what they rather astonishingly didn't find funny the first time around.

But this stuff is funny, at least if you don't check your brain like a coat before entering the theater. Probably the world's greatest as-yet-underappreciated treasure trove of cinematic camp lies in the umpteen cheaper knockoffs that were made of those original major-studio hits for the grindhouse, cable, and VHS rental markets.

OK, many of these machine-gunning-patriotism-set-to-power-ballads exercises were just formulaic dreck. But a surprising number (especially anything from the Cannon Group) were *hilarious* formulaic dreck. They starred not Stallone, Schwarzenegger, Norris, or Van Damme but people like Cynthia Rothrock, Lorenzo Lamas, Leo Fong, and a whole lot of people who'd won some martial-arts prize

or other but couldn't touch "acting" with a ten-foot barbell. The likes of *Cage II: The Arena of Death* (1994), Ted V. Mikels' *War Cat* (1987), and 1986's *Hell Squad* (Vegas showgirls vs. terrorists!) are among the best drinking-game movies ever made.

These movies likely have their tiny fan bases. But until recently absolutely no one was a fan of 1986's *Miami Connection*, because no one had seen it. In the mid-1980s Richard (a.k.a. Woo-sang) Park, an established Korean director who'd recently transitioned to US marital arts movies, saw fellow émigré and taekwondo teacher Y.K. Kim doing a demonstration on TV. He proposed making an action flick together. So the two cooked up a jaw-dropping story, hired a never-to-be-heard-from-again scenarist, cast Kim's students in most roles, and co-directed what was originally called *American Streetfighters*. When they were finished, they expected the world to take notice.

The world declined — sales agents and distributors laughed the filmmakers out of their offices. Kim finally arranged Florida bookings himself, yet still *Connection* died, albeit not before one local critic called it "the worst film of the year." Even its self-made co-director/star finally had to admit it was at best a big write-off.

But two decades or so later, a curator for Austin's Alamo Drafthouse Cinema bought a \$50 35mm print off eBay, having no idea what it was. It instantly became an object of cult adoration by patrons, and the Drafthouse's distribution arm now has a midnight phenomenon that's growing nationwide.

*Miami Connection* is like 2003's *The Room*, in that it's one of those rare flabbergasting movies which seems to approach its medium as if no one involved had ever seen (let alone worked on) a film before, starring a multi-talent whose performance must be seen to be disbelieved. And who, like Tommy Wiseau, now basks in the belated appreciation of his sole screen

vehicle, seemingly oblivious to the precise nature of that appreciation.

The film really is All That. Suffice it to say that Mark (Kim) is one hell of a taekwondo instructor as well as a member of an electro-rock band called Dragon Sound, a "new dimension in rock 'n' roll." This is due to ideas like (actual line here) "We could write another taekwondo song, then after Tom does one of his guitar solos we can all break boards!" When Jane (Kathy Collier) is caught going out with bassist John (Vincent Hirsch) by her creepily possessive drug lord brother Tom (Angelo Janotti), it's black belt taekwondo rockers versus kickboxing motorcycle-riding bad guys. Before Good triumphs, there is an "International Programming Contest," spring break-type comedy, a gym full of people making those show-off weightlifting sounds that announce "I am a giant tool," gratuitous biker-chick toplessness, terrible songs with power-of-positive-thinking lyrics, and much yelled dialogue leading to countless fights, shootings, and stabbings. There is also the parting onscreen message "Only through the elimination of violence can we achieve world peace." A bit late, that.

*Miami Connection's* clash between low-end but professional basic craftsmanship and batshit-crazy amateur everything else is a never-ending delight. Kim still operates a taekwondo studio in Florida, and has since also become a "philosopher/author/inspirational speaker." He will not be attending the Roxie's screenings this week. But as with Mr. Wiseau's magnum opus, his movie can only snowball in terms of repeat viewers and fresh converts — so eventually, he's bound to show up in the flesh to be worshipped.

And worship we will. **SFBG**

### MIAMI CONNECTION

Fri/2-Sat/3, 10:45pm, \$6.50-\$10  
Roxie Theater  
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www.roxie.com

# COSMETIC CHANGES

BY CAITLIN DONOHUE  
caitlin@sfbg.com

**STREET SEEN** “Oh, now there’s some-one taking a picture of us,” says Swagger Cosmetics founder Blake Karamazov, gesturing at a paparazzi who is snapping away through the cafe’s plate glass window. No shade, shutterbug — drag visions being interviewed while eating vegan Asian pear pie at 2:30pm deserve a capture or 10. (But c’mon, next time ask first.)

Glossy crimson lips, exaggerated lined cat eyes, black bow, LBD, wig. Today, Karamazov’s is a nice, daytime teal, her signature color. You can buy it in sparkly eyeshadow form on her line’s website (www.swaggercosmetics.com). The hue’s called Swagger, natch.

Karamazov’s experiments in makeup began as a way to facilitate her own total disregard for normative wardrobe choices. Not surprisingly, given her own penchant of out-of-this-world looks, her line celebrates others with non-fuckwithable attitude.

A Swagger shoot this summer starred Sailorhank, a nine-year old boy from Seattle who crosses gender lines like a champ and, providentially, was a cinch for the diminutive Karamazov to style — they share a shoe size. She tells me that her colors are made for “any club kid, anyone interested in genderbending, androgyny.”

We get back to her line of drag-ready shadows and glosses, which are spread out on the counter in front of us in the brand’s bow-and-diamond-bedecked containers. The woman outside the window keeps snapping.

Karamazov’s makeup is made by her own darling little hands right here in (well, South) San Francisco. Every little box of glitter and glow is completely animal product-free. Vegan. Like

the pie. Karamazov steers clear of animal products in her diet and elsewhere.

“The main problem [with conventional makeup lines] is the animal testing,” she tells me. Little-known, undeniably icky substances like carmine (extracted from beetles) and lanolin (charmingly, from the grease in sheep’s wool) are present in trace amounts in makeup products.

But it is the mainly the practice of testing substance on defenseless furry friends — incredibly difficult to suss out, given flaccid labeling requirements — that led Karamazov to the first bulk purchase of the ingredients she needed for her club looks.

Besides, she tells me, “when I was in college there was no brands that had weird colors. If you wanted green lipstick, you had to get clown makeup.” She’s not knocking theatrical brands, but since she wears vivid shades on her face all the time, Karamazov needed something that smelled better, lasted longer, was less greasy than costume products.

Glamour is a lifestyle, after all.

After mastering her own mixes, she’d make special blends for birthday presents, whip up a peachy blush for a friend who couldn’t find just the right hue in stores. One thing led to another, and now she’s a business owner, selling colors named after Amanda Lepore and Kanye West songs (“one day all these people will sue me and I’ll know I’ve made it,”) through her site to places as far away as Portugal, Canada, even.

So quickly now, before the camera points in another direction: what kind of looks is Karamazov favoring for these shorter days and longer nights? Darker, vampy hues, she tells me, especially when worn all around the eye. She’s feeling smoky and metallic shades, and only the occasional pop of color. “Mostly really neutral” for fall. And a hint of dewiness, easily attained with a pot of her Champagne in the Bubble Bath highlighter. But only to supplement to your pre-existing glow. **SFBG**



(CLOCKWISE FROM LEFT)  
POSTERCHILD  
SAILORHANK VAMPS, FALL  
COLORS ABOUND, AND BLAKE  
KARAMAZOV WERKS IN COLORS  
BY SWAGGER COSMETICS.

























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END TIMES? DAMIAN LAZARUS' DAY ZERO FEST PEAKS ON APOCALYPSE BEACH.



BY MARKE B.  
marke@sfbg.com

**SUPER EGO** “I had a cosmic experience back in January on the beach in Tulum, Mexico where I drew energy from the Moon which filled my entire body with a sensational electricity,” beloved LA-based Brit tech-house playboy and Crosstown Rebels label honcho Damian Lazarus wrote me recently. (Yes, I love my job.)

“My friends advised me that the universe was telling me something. Most people would have seen it as an opportunity to change their ways, be a better man, etc... I took it to mean I was supposed to create a 24-hour festival just up the road in Playa del Carmen to celebrate the end of the Mayan calendar and the birth of the new chapter of our lives. I feel that we as a generation of party people could do with something to latch on to at this point, something simple that can affect us for the better. The alignment of the planets during Day Zero is a perfect opportunity for us to look at ourselves, share this moment with each other, dance, laugh, and love together.”

Hey, if you're going to help turn the eternal page — and/or be immolated in an annhilistic fireball of doom marking an insane galactic event and the completion of the final 25,625-year-long cycle in the Mesoamerican Long Count calendar — you might as well be dancing around a pyramid of Mayan ruins on a Mexican beach at **Day Zero** (December 20-21, [www.dayzerofestival.com](http://www.dayzerofestival.com)). The vast and killer lineup includes some tasty big names and personal favorites like Maayan Nidam, Subb-An, Trentemøller, 3D from Massive Attack, James Lavelle, and Matias Aguayo.

Plus, yay, there will be an entire stage of Mexican electronic artists I would absolutely love getting more acquainted with, including Damian Uzabiaga, Damian Romero (a lot of Damians at the end of the world, apparently), Rebolledo, Guada, Regina, and Muan. Lots of art and yoga and love among the hummocks, too. “Magnificent opening and closing ceremonies,” Lazarus promises. Oh, and the surrounding community as well as Shamanic families from the Hiucholes tribes have been invited to participate, so it's not just a bunch of foreigners trashing a native site for kicks I hope.

Why am I pumping a festival in Mexico in December? I've been far too worried about squeakers like who's gonna win this stupid election, or if my East Coast friends will be Sandied off the planet, or whether my neighborhood will be set alight by fellow-citizens protesting wealth disparity assholes from the suburbs rioting over a *baseball game we won* to give a second thought to which high-quality consciousness-raisers I'll be smuggling into the apocalypse. Maybe I just want to get away, if it's the last thing I do. Will it be the last thing I do?

“I'm around 50 percent certain the world will not end,” Lazarus says, his glass half full. “If it is going to, I'd like to play the last record.” Please let that record be

“The Ketchup Song,” Damian.

#### **KOOL KEITH**

Dr. Octagonecologist is back, as NYC's multidimensional rap perv touches down at this appropriately psycho-sleazy affair, with fellow XXX MC Blowfly. I'm wringing out my cerebral panties already. With A-1, Joe Mousepad, Bogl, Ryury, Rhyme Book Mosaic.

Thu/1, 10pm, \$15–\$20, 18+. Yoshi's SF, 1330 Fillmore, SF. [www.yoshis.com](http://www.yoshis.com)

#### **DJ HARVEY**

The Sarcastic Disco legend is truly one of the great English eccentrics, mixing a punk rock attitude with rare groove and warehouse classics that send his massive following over the moon. He has some deep San Francisco connections, especially with our own crew of pagan Brit crazies, the Wicked crew. Some major energy right here.

Fri/2, 10pm-3:30am, \$10–\$15. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com)

#### **GO BANG**

All the best parties at Deco Lounge are fleeing in the face of new ownership — which gives me a major sad, since I love that glowing Tenderloin afterhours hotspot. The warmest, loveliest disco monthly in the city, Go Bang, has now banged out to the Stud. I'm willing to bet it stays brilliantly mixed and vibrant, with DJs Sergio and Steve Fabus at the helm, though.

Sat/3 and every first Saturday, 9pm-3am, \$7. The Stud, 399 Ninth St., SF. [www.facebook.com/gobangsf](http://www.facebook.com/gobangsf)

#### **SESSION VICTIM**

Tech-soul of the extra groovy and stylish variety from German duo Matthias Reiling and Hauke Freer, which comes with driving beats and quite a few shiver-inducing cuts and live samples that reveal the depth of their “staying up all night researching house music” aesthetic. Sat/3, 9pm-4:30am, \$10–\$13. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com)

#### **TIMMY REGISFORD**

The real deal in soulful house is the wonderfully diverse monthly Mighty Real parties at, yes, Mighty — and you know the spirits above will reflect on the dancefloor when NYC's glorious Timmy Regisford of the Shelter polishes the decks. With fab DJ David Harness (happy birthday, baby!) Sat/3, 10pm-4am, \$10–\$20. Mighty, 119 Utah, SF. [www.mighty119.com](http://www.mighty119.com)

#### **DEATHFACE**

Hardcore rave in 2012: thy name is Deathface, and thine origin is Brooklyn. A perfect capper to your two-week Halloween bender, the duo spaz out gabber-style with horror movie effects and post-banger freaking. Some of it's a little precious, but still worth your fist-pump.

Mon/5, 9pm, \$10–\$12. Elbo Room, 647 Valencia, SF. [www.elbo.com](http://www.elbo.com) **SFBG**

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FRI 11/02

NNEKA

RAW-G WITH LIVE BAND, EARTH AMPLIFIED, DJ LEYDIS

SAT 11/03

DJ JEREMIAH FAREWELL CELEBRATION

SILA

BOCA DO RIO, DJ LEYDIS FREIRE, DJ VANKA, DJ JEREMIAH, DJ JIMMY LOVE

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EMILY WELLS

SATURDAY 11/03

SHIPS IN THE NIGHT

SUNDAY 11/04

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## JUSTICE PLAYS THE WARFIELD SUN/4.

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit [www.sfbg.com/venue-guide](http://www.sfbg.com/venue-guide) for venue information. Submit items for the listings at [listsings@sfbg.com](mailto:listsings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 31

### ROCK/BLUES/HIP-HOP

**Astrozombies** Hemlock Tavern. 8:30pm, \$5.  
**Bob Saggeth** Amnesia. 10pm, \$7-\$10.  
**Boys Like Girls, All American Rejects, Parachute** Regency Ballroom. 7:30pm, \$27.  
**Tia Carroll** Biscuits and Blues. 8 and 10pm, \$15.  
**First Church of the Sacred Silversexual** Boxcar Theatre, 125A Hyde, SF; [www.sacred-silversexual.com](http://www.sacred-silversexual.com). 9pm, \$7.  
**Glitter Wizard, Twin Steps, Meat Market, Parmesans** Thee Parkside. 8pm, \$8.  
**Greensky Bluegrass, Arann Harris and the Farm Band** Independent. 9pm, \$17.  
**Liz O Halloween Show** 50 Mason Social House, SF; [www.50masonsocialhouse.com](http://www.50masonsocialhouse.com). 8pm.  
**"Monster Mash Halloween Party"** Rite Spot Cafe. 9pm, free. With the Barneys.  
**Joel Nelson vs Jason Marion** Johnny Foley's Dueling Pianos. 9:30pm.  
**Nobunny, Shannon and the Clams, POW!, Eeries** Brick and Mortar Music Hall. 9pm, \$7-\$10.  
**Planet Booty, Double Duchess** Cafe Du Nord. 9pm, \$15.  
**Terry Savastano** Johnny Foley's. 9pm, free.  
**Skeleton Television, Hate Crime** El Rio. 9pm, \$8.  
**Tartufi, Battlehooch** Knockout. 10pm, \$5.  
**Trainwreck Riders, Tiny Television, Rare Animals** Bottom of the Hill. 9pm, \$10.

### JAZZ/NEW MUSIC

**Cat's Corner with Nathan Dias** Savanna Jazz. 9pm, \$10.  
**Dink Dink Dink, Gaucho, Eric Garland's Jazz Session** Amnesia. 7pm, free.  
**Nguyen Le feat. Charged Particles, Vanessa Vo** Yoshi's SF. 8pm, \$18.  
**Ricardo Scales** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 6:30pm, \$5.

### DANCE CLUBS

**All Hallows Eve** DNA Lounge. 9pm, \$13, 18+. Pop, new wave, dark electronica, gothic, and industrial.  
**Booty Call** Q-Bar, 456 Castro, SF; [www.boodycallwednesdays.com](http://www.boodycallwednesdays.com). 9pm. Juanita MORE! and Joshua J host this dance party.

**Coo-Yah!** Slate Bar, 2925 16th St, SF; [www.slate-sf.com](http://www.slate-sf.com). 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.

**Dead Celebrities** Wish, 1539 Folsom, SF; [www.wishsf.com](http://www.wishsf.com). 9pm, free. With DJ Shorkut, Carey Kopp, and Fran Boogie.

**Full-Step!** Tunnel Top. 10pm, free. Hip-hop, reggae, soul, and funk with DJs Kung Fu Chris and Bizzi Wonda.

**Icee Hot** Elbo Room. 10pm, \$5-\$10. Halloween edition with Jackmaster, Ghosts on Tape, Shawn Reynaldo, and Rollic Fingers.

**Mad Hatters Ball** 103 Harriet, SF; [www.1015.com](http://www.1015.com). 10pm. With Flosstradamus, Pantha Du Prince, Ana Sia, and more.

**Obeys the Kitty vs Base: Halloween Special** Vessel, 85 Campton Place, SF; [www.vesselsf.com](http://www.vesselsf.com). 10pm, \$7-\$15. With Heidi, Justin Milla.

## THURSDAY 1

### ROCK/BLUES/HIP-HOP.

**Bowerbirds, Strand of Oaks** Great American Music Hall. 8pm, \$17-\$19.  
**Groundation, Trevor Hall** Independent. 9pm, \$25.  
**John Lawton Trio** Johnny Foley's. 9pm, free.  
**Mochipet** Mezzanine. 9pm, \$25.  
**Mr. Kind, River Shiver, Marqiss** Bottom of the Hill. 9pm, \$10.  
**New Cassettes, Apollo Run, Amusia** Amnesia. 8pm, \$10.  
**Nova Albion, Hyena, Trims, popscene DJs** Rickshaw Stop. 9pm, \$7-\$9.  
**Prize, Bring the Tiger, Collective W, Comet Empire** Rockit Room. 8pm, \$7.  
**Rare Monk, Horrorsopes, Coast Jumper, Roosevelt Radio** Brick and Mortar Music Hall. 9pm, \$5-\$8.  
**Titan Ups, JL Stiles, Prairie Dog, Nightgown** Cafe Du Nord. 7:30pm, \$10-\$12.  
**Rags Tuttle vs Jason Marion** Johnny Foley's Dueling Pianos. 9:30pm.  
**Violent Change, Pandiscordian** Necrogenesis, Love Devotion Hemlock Tavern. 8:30pm, \$6.  
**Wacka Flocka Flame, Wooh Da Kid** Fillmore. 8pm, \$29.50.  
**Matt Werz** Swedish American Hall. 7:30pm, \$18-\$20.

### JAZZ/NEW MUSIC

**"A Soulful Night of Keys"** Yoshi's SF. 8pm, \$28. With Lonnie Liston Smith, Mark Adams, and Brian Jackson.  
**Stompy Jones** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 7:30pm, \$10.

### FOLK/WORLD/COUNTRY

Shareef Ali and the Radical Folksonomy

Red Poppy Art House. 6:30pm, \$10.  
**Twang! Honky Tonk** Fiddler's Green, 1330 Columbus, SF; [www.twanghonkytonk.com](http://www.twanghonkytonk.com). 5pm. Live country music.

### DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasuremaker, and DJ Hannick.  
**All 80s Thursday** Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.

**Supersonic** Lookout, 3600 16th St., SF; [www.lookoutsf.com](http://www.lookoutsf.com). 9pm. Global beats paired with food from around the world by Tasty. Resident DJs Jaybee, B-Haul, and Diagnosis.

**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

## FRIDAY 2

### ROCK/BLUES/HIP-HOP

**Rome Balestrieri, Randy, Jason Marion** Johnny Foley's Dueling Pianos. 9pm.

**Big Mittens, Command Control, When the Broken Bow, Rural** Hemlock Tavern. 9pm, \$7.

**Mark Eitzel, Paula Frazer, Goldring and Thomson** Bottom of the Hill. 9:30pm, \$15.  
**Chilly Gonzales** Swedish American Hall. 8pm, \$17-\$20.

**Good Gravy, Dead Winter Carpenters** Amnesia. 6pm.

**Heartsounds, Anchors, Jason Cruz and Howl, Backmaster** Thee Parkside. 9pm, \$7.  
**Human Animation Lab, Thieves of Malta, Scarlet Stonic, Hollowell** Rockit Room. 8pm, \$6.

**Kinto Sol** Elbo Room. 10pm, \$25. With Reporte Ilega, DJ Juan Data.  
**Nneka, Raw-G, Earth Amplified** Brick and Mortar Music Hall. 9pm, \$12-\$15.  
**Prok and Fitch** Vessel, 85 Campton Place, SF; [www.vesselsf.com](http://www.vesselsf.com). 10pm, \$20-\$30.  
**Saint Etienne** Fillmore. 9pm, \$29.50.  
**Soft White Sixties, Strange Vine, Taxes** Slim's. 9pm, \$13-\$15.  
**Stone Foxes, Silent Comedy, Mahgeetah** Great American Music Hall. 8pm, \$15.  
**White Fence, Twerps, Mallard** Rickshaw Stop. 9pm, \$10.  
**Woodkid, Pacific Air** Bimbo's. 9pm, \$20.  
**X-Static** Johnny Foley's. 9pm, free.

### JAZZ/NEW MUSIC

**"A Soulful Night of Keys"** Yoshi's SF. 8pm, \$28; 10pm, \$22. With Lonnie Liston Smith, CONTINUES ON PAGE 36 >>

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MUSIC LISTINGS

CONT>>

Mark Adams, and Brian Jackson.  
**Audium** 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.  
**Black Jazz Orchestra** Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.

FOLK/WORLD/COUNTRY

**Canyon Johnson** Plough and Stars. 9pm, free.  
**Mike James** St. Cyperian's Episcopal Church, 2097 Turk, SF; www.cyperianscenter.org. 7pm, \$6.  
**La Quilombera, Manicato, DJ Stepwise** Rockit Room. 9pm, \$12.  
**Eddy Navia, Chuchito Valdes** Pena

Pachamama, 1630 Powell, SF; www.penapachamama.com. 7:30 and 9pm, \$20.

DANCE CLUBS

**Anti-Halloween** DNA Lounge. 9pm, \$15. Masquerade ball with Russian Solution, DJ Wizard, Henry Pollux, and more.  
**DJ Harvey** Public Works. 10pm, \$10-\$15.  
**Joe** Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs.  
**Nickie's Flashback** featuring **Cheb i Sabbah** Bissap Baobab Village, 3372 19th St, SF; (415) 826-9287. 10pm, \$10-\$20.  
**Old School JAMZ** El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs includ-

ing Stepwise, Steve, Claude, Santero, and Elembé.

SATURDAY 3

ROCK/BLUES/HIP-HOP

**Big Blu Soul Revue** Giordano Bros, 303 Columbus, SF; (415) 397-2767. 9pm, free.  
**Big Eyes, Switttuz, Bad Liar, Courtney and the Crushers** Knockout. 8pm, \$7.  
**Dance Gavin Dance, A Lot Like Birds, I, the Mighty, Orphan, Poet** Fillmore. 6:30pm, \$20.  
**Dark Dark Dark, Emily Wells, Little Teeth** Bottom of the Hill. 9:30pm, \$15.  
**Donna the Buffalo, David Gans** Slim's. 9pm, \$18.  
**Evolution: Tribute to Journey** Regency Ballroom. 9pm, \$27.

**Guverment, Run Amok, Rocha** Thee Parkside. 3pm, free.  
**Jason Marion, Rome Balestrieri, Guido** Johnny Foley's Dueling Pianos. pm.  
**Maus Haus, Sister Crayon, Radiation City** Rickshaw Stop. 8pm, \$10-\$12.  
**Sex with No Hands** 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm, \$10.  
**Sila, Boca Do Rio** Brick and Mortar Music Hall. 9:30pm, \$7-\$10.  
**Thee Merry Widows** Riptide Tavern. 9:30pm, free.  
**Ticket to Ride** Johnny Foley's. 9pm, free.  
**Walken, Asada Messiah, Fear the Fiasco** Hemlock Tavern. 9:30pm, \$7.  
**Fred Wesley and the New JB's, Lyrics Born** Mezzanine. 9pm.  
**Zammuto, AU** Independent. 9pm, \$15.

JAZZ/NEW MUSIC

**Audium** 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.  
**Kindred the Family Soul** Yoshi's SF. 8pm, \$32; 10pm, \$24.

FOLK/WORLD/COUNTRY

**Beth Custer Ensemble** Red Poppy Art House. 8pm, \$12-\$20.

DANCE CLUBS

**Bootie** SF DNA Lounge. 9pm, \$15. Masquerade ball with Russian Solution, DJ Wizard, Henry Pollux, and more.  
**Cockfight** Underground SF, 424 Haight, SF; (415) 864-7386. 9pm, \$7. Rowdy dance night for gay boys .  
**Foundation** Som., 2925 16th St, SF; (415)

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11.17 THE TWELVES (LIVE)

11.21 J BOOG + BAYONICS

11.23 DJ QUIK (LIVE BAND)

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12.01 SIMIAN MOBILE DISCO

12.02 SAM SPARRO

12.08 WONDER-FULL SF 9

12.15 THE SOFT MOON

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12.29 PARTICLE

12.31 REMEDY NYE

1.19 THE BUDOS BAND

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UTAH

WEDNESDAY 10/31

9PM • \$5 ADV & DOOR

• Callow

• Yassou Benedict

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THURSDAY 11/01

8PM • \$8 ADV & DOOR

Songwriters in the round:

• Heather Combs

• Tom Rhodes

• Melissa Phillips

• Ashleigh Flynn

FRIDAY 11/02

9PM • \$8 ADV / \$10 DOOR

• 3 Ring Simian

• Hurricane Thursday

• The Kozmos

SATURDAY 11/03

9PM • \$10 ADV & DOOR

• Caravan of Thieves

• Adam Levy of the

Honeydogs

SUNDAY 11/04

8PM • \$8 ADV & DOOR

• Rosco Bandana

• Daniel Kirkpatrick

and the Bayonets

• KALEN with

The Essex Lights

MONDAY 11/05

8PM • \$FREE

Bay Guardian Readers

Polli Best Open Mic

• Open mic with

Brendan Getzell

TUESDAY 11/06

9PM • \$8 ADV & DOOR

• James Apollo and

His Sweet Unknown

• Murzik

• Dear County

WEDNESDAY 11/07

8PM • \$12 ADV / \$14 DOOR

• Graham Colton

THURSDAY 11/08

9PM • \$12 ADV / \$15 DOOR

• Tracy Grammer

• Bob Hillman

FRIDAY 11/09

9PM • \$10 ADV & DOOR

• Citysin Angels

• Add Moss

• Joseph King

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A LIFE ONCE LOST, NO

SIR, KEN MODE, AT OUR

HEELS, AETHERE

FRI

11/2

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HIKARI DESINGS, GENE

JORDAN,

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HAIR

SAT

11/3

8pm

\$10

w/FREE DRINK!

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ROCK DE LOS MUERTOS

WITH GAIAAH, PATA DE

PERRO, MORE TBA

TUES

11/6

8pm

\$12

MAX MONTEZ PRESENTS:

TITLE FIGHT, PIANOS

BECOMES THE TEETH,

SINGLE MOTHERS, WHIRR

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fat pig

Written by

Neil LaBute

Directed by

David Toda

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PREVIEW

OCT

18-19-20

25-26-27

NOV

1-2-3-8-9-10

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# MUSIC LISTINGS

558-8521. 10pm, \$5-\$10. DJs Shortkut, Apollo, Mr. E, Fran Boogie spin Hip-Hop, Dancehall, Funk, Salsa.  
**Go Bang** Stud. 9pm, \$7; free before 10pm. Atomic dancefloor disco action with Lester Temple, Glenn Rivera, Steve Fabus, and Sergio Fedasz.  
**Haceteria** Deco Lounge, 510 Larkin, SF; www.decosf.com. 9pm, free before 11pm, \$3 after.  
**Mighty Real** Mighty. 10pm. With Timmy Regisford and David Harness.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$5-\$10. With DJs Lucky, Paul Paul, and Phengren Oswald.  
**Session Victim (live)** Public Works Loft. 10pm, \$13-\$15.  
**Swank** Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30. With Pheeko Dubfunk, Kada, Lorentzo, and David Paul.  
**West City Three-Year Anniversary** Qi Ultralounge, 917 Folsom, SF; westcity3.eventbrite.com. 9pm, \$15-\$20. With J Paul Ghetto.

## SUNDAY 4

### ROCK/BLUES/HIP-HOP

**Butlers and Cyril Jordan, Overwhelming Colorfast, Field Trip** Bottom of the Hill. 3pm, \$10.  
**Con Bro Chill** Cafe Du Nord. 8:30pm, \$10.  
**Deiphago, Ritual Combat, Black Fucking Cancer, Old Coven, Rotten Funeral** DNA Lounge. 8pm, \$13, all ages.  
**Devil Makes Three** Fillmore. 8pm, \$22.50.  
**Fake Your Own Death, Trims, Spanish Cannons** Hemlock Tavern. 6pm, 6.  
**Justice** Warfield. 8pm, \$40-\$50.  
**Kid Koala 12 Bit Blues Vinyl Vaudeville, Adira Amram and the Experience** Independent. 9pm, \$20.  
**Lecrae, Trip Lee, Tedashii, KB, Pro, Andy Mineo** Regency Ballroom. 7:30pm, \$23.  
**Terry Savastano** Johnny Foley's. 9pm, free.  
**Themes, Not To Reason Why, Survival Guide, Sim Castro** Thee Parkside. 8pm, \$7.

### JAZZ/NEW MUSIC

**Ken Berman and Kai Eckhardt** Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.  
**Kally Price Old Blues and Jazz Band** Amnesia. 8pm, \$5.  
**Dwight Trible** Yoshi's SF. 7pm, \$18.

### FOLK/WORLD/COUNTRY

**David Broza** Kanbar Hall, JCCSF, 3200 California, SF; www.jccsf.org. 4pm, \$30-\$50.  
**"Twang Sunday"** Thee Parkside. 3pm, free. With Country Casanovas.

### DANCE CLUBS

**Dub Mission** Elbo Room. 9pm, \$6. With DJ Sep, Ludichris, J. Boogie.  
**Jack** Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

## MONDAY 5

### ROCK/BLUES/HIP-HOP

**Damir** Johnny Foley's. 9pm, free.  
**Dunwells** Cafe Du Nord. 7:30pm, \$10.  
**Jens Lekman, Taken By Trees** Fillmore. 8pm, \$25.  
**Metz, Tiger High, One Hundred Percent** Bottom of the Hill. 9pm, \$12.  
**MV and EE, Vestals** Hemlock Tavern. 7pm, \$6.  
**Sea Wolf, Hey Marseilles, Amys** Independent. 8pm, \$15.  
**Luke Sweeney and Wet Dreams, Dry Magic, Sea Dramas, Betsy and Beau Brick** and Mortar Music Hall. 9pm, \$7-\$10.

### JAZZ/NEW MUSIC

**"Hope Uncorked: Lorca Hart Trio and Group Falso Baiano"** Yoshi's SF. 7pm, \$55-\$65.

### FOLK/WORLD/COUNTRY

**Belle Monroe and Her Brewglass Boys** Amnesia. 9pm.

### DANCE CLUBS

**Crazy Mondays** Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.  
**Dub Face** Elbo Room. 9pm, \$12. With Sleazemore, Ryury.  
**Death Guild** DNA Lounge. 9:30pm, \$3-\$5. Gothic, industrial, and synthpop.  
**M.O.M.** Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.  
**Soul Cafe** John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.

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\$5 PBR AND WHISKEY SHOT  
ALL NIGHT LONG

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10PM \$5-\$20 DONATION REQUESTED

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\$4 SHOTS OF FERNET BRANCA  
\$2 SCHLITZ BOTTLES  
\$5 SHOTS BULLIT BOURBON  
\$5 STOLLI SHAKY SHOTS  
FREE SNACKS FROM CLARE'S DELI

11/5 **"MOJITO MONDAYS"**  
\$5 MOJITOS ALL DAY AND ASS-END  
HAPPY HOUR 11 P.M. TO 2 A.M.  
\$1 OFF DRAFT/WELL

11/6 **"TEQUILA TERROR TUESDAY'S"**  
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**Vibes'N'Stuff** El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious

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**PLANET BOOTY DOUBLE DUCHESS**

THURSDAY NOVEMBER 1ST 7:30PM \$18/\$20 (ROCK/POP) ALL AGES  
UPSTAIRS AT THE SWEDISH AMERICAN HALL:  
**MATT WERTZ**

THURSDAY NOVEMBER 1ST 7:30PM \$10/\$12 (ROCK) SONGBIRD PRESENTS  
**TITAN UPS**  
**JL STILES • PRAIRIE DOG • NIGHTGOWN**

FRIDAY NOVEMBER 2ND 8PM \$17/\$20 (ROCK/POP) ALL AGES  
UPSTAIRS AT THE SWEDISH AMERICAN HALL:  
**CHILLY GONZALES: SOLO PIANO II**

FRIDAY NOVEMBER 2ND 9PM \$13/\$15 (ROCK/POP) LP  
**THE DIAMOND LIGHT • SIT KITTY SIT**

SUNDAY NOVEMBER 4TH 8:30PM \$10 (ROCK/POP)  
**CON BRO CHILL**

THURSDAY NOVEMBER 8TH 8PM \$18/\$20 (INDIE) UPSTAIRS AT THE SWEDISH AMERICAN HALL:  
**BEN SOLLEE LUKE REYNOLDS**

THURSDAY NOVEMBER 8TH 8PM \$10/\$12 (INDIE) ALL AGES  
**JEFFREY LEWIS & THE JUNK YARD**  
**CARLETTA SUE KAY**

FRIDAY NOVEMBER 9TH 9PM \$12 (ROCK/POP)  
**CARINA ROUND / ROSI GOLAN**  
**DAVID COLON**

SUNDAY NOVEMBER 11TH 8:30PM \$12/\$15 (RAP/HIP-HOP)  
**NAPPY ROOTS**  
**RICHIE CUNNING**

TUESDAY NOVEMBER 13TH 8PM \$12 (INDIE)  
**GENERATIONALS RACES**

WEDNESDAY NOVEMBER 14TH 8:30PM \$12 (ROCK/POP) ALL AGES  
**LYDIA (ACOUSTIC) SWEET TALKER**

THURSDAY NOVEMBER 15TH 8:30PM \$10 (INDIE)  
**BIG TREE**  
**CHRYSTIAN RAWK**  
**FRENCH CASSETTES**

FRIDAY NOVEMBER 16TH 8:30PM \$15 (ROCK)  
**ZOO STATION: THE COMPLETE U2 EXPERIENCE**  
**THE MINKS**

SUNDAY NOVEMBER 18TH 8PM \$12 (ROCK)  
**JODY ALLEN (OF ABNEY PARK)**  
**NATHANIEL JOHNSTONE (FORMERLY OF ABNEY PARK)**  
**DJ TESLAROSE \STEAMPUNK\**

MONDAY NOVEMBER 19TH 8PM \$10 (ROCK/AMERICANA)  
**BENNY MERCHANT**

**UPCOMING SHOWS:**  
11/21 SOLWAVE  
11/22 DARK SPARKLE  
11/23 TURKEY TROT 2012  
11/24 PETTY THEFT  
11/29 BRANCHES  
11/30 THE RED ELVISES

## TUESDAY 6

### ROCK/BLUES/HIP-HOP

**Belgrado, Bellicose Minds, Ruleta Rusa, Die Hard** Knockout. 9:30pm, \$8.  
**Brother Pacific, Wilser Maker, Birdseye** Hemlock Tavern. 8:30pm, \$6.  
**Coles Whalen, Mental 99, Bang Bang** El Rio. 7pm.  
**Mr. Gnome, Eighteen Individual Eyes, Bruises** Thee Parkside. 8pm, \$8.  
**Murzik, James Apollo and His Sweet Unknown** Hotel Utah. 9pm, \$8.  
**Reverend Peyton's Big Damn Band, Gypsy Moonlight Band, Anju's Pale Blue Eyes** Bottom of the Hill. 9pm, \$10.  
**Stan Erhart Band** Johnny Foley's. 9pm, free.  
**Kelley Stoltz** Amnesia. 9pm, \$7-\$10. **SFBG**

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KITCHEN OPEN DAILY • SUNDAY BRUNCH

WEDNESDAY 10/31 8PM \$8  
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**GLITTER WIZARD**  
(AS THE SEEDS)  
**TWIN STEPS**  
(AS THE CRAMPS)  
**MEAT MARKET**  
(AS G.G. & THE JABBERS)  
**THE PARMESANS**  
(AS THE KINKS)  
**DJ DAHMER**

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FRIDAY 11/2 9PM \$7

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ANCHORS  
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**JASON CRUZ & HOWL**  
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**THE GUVERNMENT**  
RUN AMOK  
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SATURDAY 11/3 9PM \$6

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**VANISHING BREED**  
FLOATING GOAT  
WILD EYES  
IRON WITCH  
COMMISURE

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SUNDAY 11/4 8PM \$7

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# STAGE LISTINGS

## BOO! IMPACT THEATRE'S *TOIL AND TROUBLE*

PHOTO BY CHESHIRE ISAACS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## THEATER

### OPENING

**Carmelina** Eureka Theatre, 215 Geary, SF; [www.42ndstmoon.org](http://www.42ndstmoon.org). \$25-75. Previews Wed/31, 7pm; Fri/1-Sat/2, 8pm. Opens Sat/3, 6pm. Runs Wed, 7pm; Thu-Fri, 8pm; Sat, 6pm (family matinee Nov 10, 1pm); Sun, 3pm. Through Nov 18. 42nd Street Moon performs the “forgotten musical” that inspired the Broadway hit *Mamma Mia!* **“ReOrient 2012 Festival and Forum”** Z Space, 450 Florida, SF; [www.goldenthread.org](http://www.goldenthread.org). \$20.

Series A opens Thu/1, 8pm. Runs Thu-Sat, 8pm; Sun, 7pm. Through Nov 18. Series B runs Nov 16-17, 8pm. Golden Thread presents this annual festival of innovative, thought-provoking short plays from the Middle East, plus a related forum with artistic dialogue, performances, and more.



### BAY AREA

**Toil and Trouble** La Val's Subterranean, 1834 Euclid, Berk; [www.impacttheatre.com](http://www.impacttheatre.com). \$10-20. Previews Thu/1-Fri/2, 8pm. Opens Sat/3, 8pm. Runs Thu-Sat, 8pm (no show Nov 22). Through Dec 8. Impact Theatre presents Lauren Gunderson's world premiere comedy inspired by *Macbeth*. **Wilder Times** Aurora Theatre, 2081 Addison, Berk; [www.auroratheatre.org](http://www.auroratheatre.org). \$32-60. Previews Fri/2-Sat/3 and Nov 7, 8pm; Sun/4, 2pm; Tue/6, 7pm. Opens Nov 8, 8pm. Runs Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Dec 9. Aurora Theatre performs a collection of one-acts by Thornton Wilder.

### ONGOING

**And That's What Little Girls Are Made Of** Tides Theatre, 533 Sutter, SF; [www.whatgirlsaremadeof.com](http://www.whatgirlsaremadeof.com). \$20-30. Thu/1-Sat/3, 8pm; Sun/4, 2pm. Jennifer Wilson's multimedia play chronicles her attempts to break into the male-dominated world of venture capital funds.

**Elect to Laugh** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Tue/6, 8pm. Veteran political comedian Will Durst emphasizes he's watching the news and keeping track of the presidential race “so you don't have to.” No kidding, it sounds like brutal work for anyone other than a professional comedian — for whom alone it must be Willy Wonka's edible Eden of delicious material. Durst deserves thanks for ingesting this material and converting it into funny, but between the ingesting and out-jesting there's the risk of turning too palatable what amounts to a deeply offensive excuse for a democratic process, as we once again hurtle and are herded toward another election-year November, with its attendant massive anticlimax and hangover already so close you can touch them. Durst knows his politics and comedy backwards and forwards, and the evolving show, which pops up at the Marsh every Tuesday in the run-up to election night, offers consistent laughs born on his breezy, infectious delivery. One just wishes there were some alternative political universe that also made itself known alongside the deft two-party sportscasting. (Avila) **Elektra** Geary Theater, 415 Geary, SF; [www.act-sf.org](http://www.act-sf.org). \$20-110. Opens Wed/31, 8pm. Runs Wed-Sat and Nov 13, 8pm (also Sat/3, Nov 7, 10, and 12, 2pm); Sun, 2pm (also Sun/4, 7pm). Through Nov 18. Academy Award winner Olympia Dukakis stars in Sophocles' Greek tragedy.

**Fat Pig** Boxcar Theatre Studio, 125A Hyde, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20. Thu-Sat, 8pm. Through Nov 10. Theater Toda presents Neil LaBute's dark comedy about a man who faces scrutiny from his friends when he falls for a plus-sized woman.

**Foodies! The Musical** Shelton Theater, 533 Sutter, SF; [www.foodiesthemusical.com](http://www.foodiesthemusical.com). \$30-34. Fri-Sat, 8pm (no show Nov 17). Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

**Geezer** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$30-100. Sat, 8pm; Sun, 7pm. Through Nov 18. Geoff Hoyle's popular solo show about aging returns.

**The Hundred Flowers Project** Thick House, 1695 18th St, SF; [www.crowdedfire.org](http://www.crowdedfire.org). \$10-35. Wed-Sat, 8pm. Through Nov 17. Crowded Fire Theater presents the world premiere of Christopher Chen's election-year drama about a theater company who get carried away while working on a play about Mao Tse Tung and the birth of modern China.

**Lost Love** Mojo Theatre, 2940 16th St, Ste 217, SF; [www.mojotheatre.com](http://www.mojotheatre.com). \$28. Wed-Sat, 8pm. Through Nov 17. Peter Papadopoulos directs the West Coast premiere of his climate-change comic tragedy at Mojo Theatre.

**Phaedra's Love** Bindlestiff Studios, 185 Sixth St, SF; [www.doitliveproductions.com](http://www.doitliveproductions.com). \$15. Wed-Sat, 8pm. Through Nov 17. Do It Live! Productions presents Sarah Kane's reinvention of the Phaedra myth.

**The Rainmaker** Shelton Theater, 533 Sutter, SF; [www.sheltontheater.org](http://www.sheltontheater.org). \$38. Fri-Sat, 8pm. Through Dec 22. Shelton Theatre preforms N. Richard Nash's classic drama.

**Roseanne: Live!** Rebel, 1760 Market, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25. Wed, 7 and 9pm (no shows Wed/31). Through Nov 14. Lady Bear, Heklina, D'Arcy Drollinger, and more star in this tribute to the long-running sitcom.

**Shocktoberfest 13: The Bride of Death** Hypnodrome, 575 10th St, SF; [www.thrillpeddlers.com](http://www.thrillpeddlers.com). \$25-35. Thu-Sat, 8pm. Through Nov 17. Thrillpeddlers' seasonal assortment of yeasty Grand Guignol playlets is a mixed bag of treats, but it all goes so nicely with the autumnal sink into early nights and dark cravings. All of it comes capped, of course, by the company's signature lights-out spook show. (Avila) **“Strindberg Cycle: The Chamber Plays in Rep”** Exit on Taylor, 277 Taylor, SF; [www.cuttingball.com](http://www.cuttingball.com). \$10-50 (festival pass, \$75). Previews Thu/1,

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## WEDNESDAY 31

**Hacienda Halloween** Peralta House Museum of History and Community, 2465 34th Ave., Oakl. (510) 532-9142, [www.peraltahacienda.org](http://www.peraltahacienda.org). 5:30-7:30pm, free. Halloween events can be educational too! The Peralta House Museum would like to invite you to come brush up on your California history and learn how the early settlers of the Golden State celebrated Halloween. There will be snacks (from the on-site garden, no less!)

## THURSDAY 1

**“When We Were Young and Dumb”** Make-Out Room, 3225 22nd St., SF. (415) 863-8688, [www.booksmith.com](http://www.booksmith.com). 6-9pm, free. Watch writers from the Believer and Seattle's alt-weekly The Stranger get embroiled in a no-holds-barred discussion ranging from religion to LSD to virginity. Buy Bethany Jean Clement's latest book *How to be a Person*, and you'll receive carte blanche to drink as many free drinks as you can stomach. **“Conversations With Artists”** Contemporary Jewish Museum, 736 Mission, SF. (415) 655-7800, [www.theejm.org](http://www.theejm.org). 6:30-8:30pm, free — \$5. The quest for social justice via documentation of the marginalized are at the heart of artist Rachel Schreiber's and UCSC professor Martin Berger's work. Both will be on hand to discuss their progressive-themed photo exhibits that document the crossroads of people and place in the Bay Area. **“Fluorescent Virgins: Contemporary Alters and Offerings for the Dead”** The Art Gallery at the Cesar Chavez Student Center, SFSU, 1650 Holloway, SF. (415) 338-2580, [www.sfsus-tudentcenter.com/artgallery](http://www.sfsus-tudentcenter.com/artgallery). Through Nov/8. Reception: 5-8pm, free. Witness the rich cultural tradition steeped in Latino folklore that is this exhibit, which shows a broad display of vibrant and artful alters associated with Dia de los Muertos.

## FRIDAY 2

**“Entrippy”** D-Structure, 520 Haight, SF. (718) 938-0678, [www.drewmorrison.com](http://www.drewmorrison.com). Through Dec/5. Opening reception: 6-10pm, free. Brooklyn artist Drew Morrison wants you to come get all metaphysical with him at his first West Coast exhibit. The paintings in this new exhibit delve in the perceptions of mass and tangible matter and shifting identity of elemental beings **Hendrix on Hendrix** Diesel, A Bookstore, 5433 College, Oakl. (510) 653-9965, [www.diesel-bookstore.com](http://www.diesel-bookstore.com). 7pm, free. If you fancy yourself a Jimi Hendrix enthusiast, then you should cancel whatever you have going on this Friday night and rush over to Diesel, A Bookstore where local

7:30pm and Fri/2, 8pm (part three). Opens Sat/3, 8pm (part three). Runs Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through Nov 18. Cutting Ball performs a festival of August Strindberg in three parts: *The Ghost Sonata*, *The Pelican* and *The Black Glove*, and *Storm* and *Burned House*. **The Waiting Period** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Dec 8. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

### BAY AREA

**Acid Test: The Many Incarnations of Ram**

author and all-around Hendrix maven Steven Roby will be promoting his new book *Hendrix on Hendrix: Interviews and Encounters with Jimi Hendrix*. Falling on what would have been Hendrix's 70th birthday, at this event Roby will playing clips from interviews with the guitar great. Some are calling his book the closest thing we'll get to a Hendrix autobiography, come see why. **Dia de los Muertos North Berkeley procession and alters** Shattuck and Rose, Berk. Community alters: 5-7:30pm; candle-lit procession 7:45-9pm, free. Bay Area Day of the Dead: not just for the Mission anymore. This year, you can play La Catrina in the burgeoning restaurant district of North Berkeley — or, if you're not just looking for an excuse to wear facepaint, view alters and mourn those who have recently passed with a candle and your community in the somber night-time processional.

## SATURDAY 3

**Potrero Hill History Night** International Studies Academy, 655 De Haro, SF. (415) 863-0784. 5:30pm, free. A can't-miss for a proud Potrero Hill dweller, or anyone who enjoys a good barbecue and live music. The Potrero Hill Archives project is producing this 13th installment of its annual Potrero Hill History night. In addition to eats and beats, take in stories from readers like Chronicle columnist Carl Nolte about growing up in this neighborhood. **“Birding for Everyone”** Meet at SF Botanical Garden bookstore, Golden Gate Park, SF. (415) 387-9160, [www.sfnature.org](http://www.sfnature.org). 10am-noon, free — \$10. In the mood for some flights of fancy? Join naturalists Nancy DeStefanis and Bill Milestone as they take you on a hike through the SF botanical garden, while educating you on the richly-colored avian flocks present in the garden. **“Slow it! Spread it! Sink it!”** SFPUC Headquarters, 525 Golden Gate, SF. (415) 554-3289, [www.sfwater.org](http://www.sfwater.org). 1-4pm, free with RSVP to [jwalsh@sfwater.org](mailto:jwalsh@sfwater.org). For dwellers in a city that stays dry most of the year, it might come as a shock to hear that SF's annual rainfall equals 9.5 billion gallons. For more interesting facts about the city's infrastructure, join the San Francisco Public Utilities Commission for a tour of the city's latest green infrastructure installations.

## SUNDAY 4

**Winter Art Festival** San Francisco Art Institute, 800 Chestnut, SF. (415) 749-4508, [www.sfaai.edu/SFAIwinterartfest](http://www.sfaai.edu/SFAIwinterartfest). 11am-4pm, free. A month and a half before the actual start of winter, the SFAI will preview the season with an exhibit and art sale of pieces from over 200 alumni and students. Rounding out this extravagant affair will be live music, interactive installations, and the omnipresent food trucks — this time, you'll dine on Happa Ramen and Le Truc. **SFBG**

**Dass** Marsh Berkeley, 2120 Allston, Berk; [www.themarsh.org](http://www.themarsh.org). \$15-50. Thu-Fri, 8pm; Sat, 5pm. Through Nov 24. Lynne Kaufman's new play stars Warren David Keith as the noted spiritual figure. **An Iliad** Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$14.50-77. Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Nov 11. Berkeley Rep performs Lisa Peterson and Denis O'Hare's Homer-inspired tale. **Sex, Slugs and Accordion** Marsh Berkeley, 2120 Allston, Berk; [www.themarsh.org](http://www.themarsh.org). \$10. Wed, 8pm. Through Nov 14. Jetty Swart, a.k.a. Jet Black Pearl, stars in this “wild and exotic evening of song.” **Within the Wheel** Live Oak Park, 1301 Shattuck, Berk; [www.raggedwing.org](http://www.raggedwing.org). Free. Wed/31-Sat/3, 6pm (last entry 7:30pm). Ragged Wing Ensemble presents an immersive performance experience inspired by the Tibetan Book of the Dead. **SFBG**

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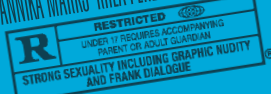
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San Rafael - Century Regency  
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San Jose - CinéArts Santana Row

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Vizcarrondo. For rep house showtimes, see Rep Clock.

OPENING

**Amber Alert** An audition tape for *The Amazing Race* quickly turns into an epic chase in this low-budget “found footage” drama. Arizona BFFs Nate (Chris Hill) and Sam (Summer Bellessa, wife of director Kerry Bellessa) — and Sam’s teenage brother, shaky-cam operator Caleb (Caleb Thompson) — notice they’re driving behind the very Honda that’s being sought by an Amber Alert. “Following at a safe distance,” as advised when they call the cops, leads to high-decibel arguments about how to handle the situation — and for the next hour-plus, the viewer is trapped in a car with two people communicating only in nails-on-chalkboard tones. *Amber Alert*’s nonstop bickerfest is so tiresome that it’s actually a relief when the child molester character starts taking an active role in the story. Not a good sign. (1:20) *Rohnert Park 16*. (Eddy)

**The Bay** Top-quality (i.e., realistically repulsive) special effects highlight this otherwise unremarkable disaster movie that’s yet another “found footage” concoction, albeit maybe the first one from an Oscar-winning director. But it’s been a long time since 1988’s *Rain Man*, and the Baltimore-adjacent setting is the only Barry Levinson signature you’ll find here. Instead,

parasites-gnaw-apart-a-coastal-town drama *The Bay* — positioned as a collection of suppressed material coming to light on “Govleaks.org” — is a relentlessly familiar affair, further hampered by a narrator (Kether Donohue) with a supremely grating voice. Rising star Christopher Denham (*Argo*) has a small part as an oceanographer whose warnings about the impending waterborne catastrophe are brushed aside by a mayor who is (spoiler alert!) more concerned with tourist dollars than safety. (1:25) (Eddy)

**“Don’t Shoot the Player Piano: The Music of Conlon Nancarrow”** The late Texarkana-born composer’s birth centenary is celebrated in this two-part (Fri/2 and Sun/4) program of films examining his unique contribution to 20th century music. Frustrated early on by the inability of standard musicians to play his incredibly complicated scores, he turned to composing for player pianos, with their greatly heightened capacity for producing density of notes and rhythms. A member of the American Communist Party, he returned from fighting fascists in the Spanish Civil War to discover the U.S. government had revoked the passports of many citizens with similar political convictions. As a result, in 1940 he moved to Mexico, where he remained until his death 57 years later — his reputation remaining an underground musicologists’ secret until the early 1980s, in large part due to his disinterest in fame and dislike of crowds (he’d always avoided any gathering of over five people).

But in his last years he became much more widely known, thanks in large part to fans like fellow composer Gyorgy Ligeti, who in one documentary here calls him “the most important composer of our time,” comparing him to Beethoven and saying “his work is completely, totally different from [his contemporaries].” Among the movies screening are Uli Aumuller and Hanne Kaisik’s 1993 German *Music for 1,000 Fingers*, in which the reclusive, elderly subject allows us into his studio to explain his (still somewhat inexplicable) methodologies. The brand-new, hour-long *Conlon Nancarrow: Virtuoso of the Player Piano* offers a posthumous appreciation of his life, music and influence. It’s a first film from James Greeson, a professor of music at the University of Arkansas who knew the man himself. Also featured are several international shorts that provide interpretive visual complements to Nancarrow pieces. His widow and daughter, as well as kinetic sculptor Trimpin and composer-former KPFA music director Charles Amirkhania will appear at both PFA programs. *Pacific Film Archive*. (Harvey)

**The Flat** See “Past Lives.” (1:37) *Albany, Embarcadero*.

**Flight** Robert Zemeckis directs Denzel Washington as an airline pilot whose act of heroism brings to light his secret drinking problem. (2:18) *Presidio*.

**A Late Quartet** Philip Seymour Hoffman and Christopher Walken head up a star-spangled cast in this drama about a famous string quartet. (1:45) *Embarcadero*.

**A Liar’s Autobiography: The Untrue Story of Monty Python’s Graham Chapman** Blessed with recordings made by Monty Python member Graham Chapman (King Arthur in 1975’s *Monty Python and the Holy Grail*; Brian in 1979’s *Life of Brian*) before his death in 1989 from cancer, filmmakers Bill Jones, Jeff Simpson, and Ben Timlett recruited 14 different animation studios to piece together Chapman’s darkly humorous (and often just plain dark) life story. He was gay, he was an alcoholic, he co-wrote (with John Cleese) the legendary “Dead Parrot Sketch.” *A Liar’s Autobiography* starts slowly — even with fellow Monty Python members Cleese, Terry Jones, Terry Gilliam, and Michael Palin lending their voices, much of the bone-dry humor falls disappointingly flat. “This is not a Monty Python film,” the filmmakers insist, and viewers hoping for such will be disappointed. Stick with it, though, and the film eventually finds its footing as an offbeat biopic, with the pick-a-mix animation gimmick at its most effective when illustrating Chapman’s booze-fueled hallucinations. In addition to opening theatrically, the film also debuts Fri/2 on premium cable channel Epix. (1:22) *Smith Rafael, Sundance Kabuki*. (Eddy)

**The Loneliest Planet** Travel broadens, they say — and has a way of foregrounding anxiety and desire. So the little tells take on a larger, much more loaded significance in *The Loneliest Planet* when contextualized by the devastatingly beautiful Caucasus Mountains in Georgia. In this film by Russian American director and video artist Julia Loktev, adventuring, engaged Westerners Nica (an ethereal Hani Furstenberg) and Alex (Gael García Bernal) hire a local guide and war veteran (Bidzina Gujabadze) to lead them on a camping trip through the wilderness. They’re globe-trotting blithe spirits, throwing themselves into new languages and new experiences, though the harsh, hazardous, and glorious Georgian peaks and crevasses have a way of making them seem even smaller while magnifying their weaknesses and naiveté. One small, critical stumble on their journey is all it takes for the pair to question their relationship, their roles, and the solid ground of their love. Working with minimal dialogue (and no handlebar subtitles) from a Tom Bissell short story, Loktev shows a deliberate hand and thoughtful eye in her use of the space, as well as her way of allowing the silences to speak louder than dialogue: she turns the outdoor expanses into a quietly awe-inspiring, albeit frightening mirror for the distances between, and emptiness within, her wanderers, uncertain about how to quite find their way home. (1:53) *Clay, Shattuck*. (Chun)

**The Man With The Iron Fists** Erstwhile Wu Tang-er RZA directs (and co-wrote, with Eli Roth) this over-the-top homage to classic martial arts films. (1:36)

**Miami Connection** See “Black-Belt Sabbath.” (1:23) *Roxie*.

**The Other Son** The plot of ABC Family’s *Switched at Birth* gets a politically-minded makeover in Lorraine Lévy’s *The Other Son*, in which the mixed-up teens represent both sides of



the Israel-Palestine conflict. When mop-topped wannabe rocker Joseph (Jules Sitruk) dutifully signs up for Israeli military duty, the required blood test reveals he’s not the biological son of his parents. Understandably freaked out, his French-Israeli mother (Emmanuelle Devos) finds out that a hospital error during a Gulf War-era evacuation meant she and husband Alon (Pascal Elbé) went home with the wrong infant — and their child, aspiring doctor Yacine (Medhi Dehbi), was raised instead by a Palestinian couple (Areen Omari, Khalifia Natour). It’s a highly-charged situation on many levels (“Am I still Jewish?”, a tearful Joseph asks; “Have fun with the occupying forces?”, Yacine’s bitter brother inquires after his family visits Joseph in Tel Aviv), and potential for melodrama is sky-high. Fortunately, director and co-writer Levy handles the subject with admirable sensitivity, and the film is further buoyed by strong performances. (1:53) *Opera Plaza, Shattuck, Smith Rafael*. (Eddy)

**A Simple Life** When elderly Ah Tao (Deanie Ip), the housekeeper who’s served his family for decades, has a stroke, producer Roger (Andy Lau) pays for her to enter a nursing home. No longer tasked with caring for Roger, Ah Tao faces life in the cramped, often depressing facility with resigned calm, making friends with other residents (some of whom are played by nonprofessional actors) and enjoying Roger’s frequent visits. Based on Roger Lee’s story (inspired by his own life), Ann Hui’s film is well-served by its performances; Ip picked up multiple Best Actress awards for her role, Lau is reliably solid, and Anthony Wong pops up as the nursing home’s eye patch-wearing owner. Wong’s over-the-top cameo doesn’t quite fit in with the movie’s otherwise low-key vibe, but he’s a welcome distraction in a film that can be too quiet at times — a situation not helped by its washed-out palette of gray, beige, and more gray. (1:58) *Four Star*. (Eddy)

**Wreck-It Ralph** *Wreck-It Ralph* cribs directly from the *Toy Story* series: when the lights go off in the arcade, video game characters gather to eat, drink, and endure existential crises. John C. Reilly is likable and idiosyncratic as Ralph, the hulking, ham-fisted villain of a game called *Fix-It-Felix*. Fed up with being the bad guy, Ralph sneaks into gritty combat sim *Hero’s Duty* under the nose of Sergeant Calhoun (Jane Lynch), a blond space marine who mixes *Mass Effect*’s

Commander Shepard with a PG-rated R. Lee Erme. Things go quickly awry, and soon Ralph is marooned in cart-racing candyland *Sugar Rush*, helping Vanellope Von Schweetz (a manic Sarah Silverman), with Calhoun and opposite number Felix (Jack McBrayer) hot on his heels. Though often aggressively childish, the humor will amuse kids, parents, and occasionally gamers, and the Disney-approved message about acceptance is moving without being maudlin. The animation, limber enough to portray 30 years of changing video game graphics, deserves special praise. (1:34) *Balboa, Presidio, Shattuck*. (Ben Richardson)

**The Zen of Bennett** Landing somewhere between a glorified album making-of and a more depthed exploration, this documentary about famed crooner Tony of “I Left My Heart in San Francisco” fame shows him recording last year’s all-standards *Duets II* disc. His vocal collaborators are an eclectic — to say the least — mix of mostly much younger artists including Norah Jones, John Mayer, Carrie Underwood, Willie Nelson, and Andrea Bocelli. Some pairings are clearly a matter of commerce over chemistry, while others surprise — Lady Gaga is better than you might expect, while Aretha Franklin is certainly worse. Most touching as well as disturbing is his session with the late Amy Winehouse, whose nervous, possibly hopped-up appearance occasions his most gentlemanly behavior, as well as genuine admiration for her talent. (Others on the record, including Mariah Carey and k.d. lang, do not appear here.) Unjoo Moon’s rather mannered direction includes little displays of temperament from the octogenarian star, and glimpses of his family life (which extends well into his work life, since they all seem to be on the payroll), but just enough to tease — not enough to provide actual insight. Still, fans will find this less than definitive portrait quite satisfying enough on its own limited terms. (1:24) *Vogue*. (Harvey)

ONGOING

**Alex Cross** (1:41) *1000 Van Ness, SF Center*. **Argo** If you didn’t know the particulars of the 1979 Iranian Revolution, you won’t be an expert after *Argo*, but the film does a good job of capturing America’s fearful reaction to the events that followed it — particularly the hostage crisis at the US embassy in Tehran. *Argo* zeroes in on the fate

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the six are part of the crew, visiting Iran for a few days on a location shoot. Tony will sneak in, deliver the necessary fake-ID documents, and escort them out. Neither his superiors, nor the six in hiding, have much faith in the idea. ("Is this the part where we say, 'It's so crazy it just might work?'" someone asks, beating the cliché to the punch.) *Argo* never lets you forget that lives are at stake; every painstakingly forged form, every bluff past a checkpoint official increases the anxiety (to the point of being laid on a bit thick by the end). But though Affleck builds the needed suspense with gusto, *Argo* comes alive in its Hollywood scenes. As the show-biz veterans who mull over Tony's plan with a mix of Tinseltown cynicism and patetic duty, John Goodman and Alan Arkin practically burst with in-joke brio. I could have watched an entire movie just about those two (2:00) *Four Star, Marina, 1000 Van Ness, SF Center, Sundance Kabuki*. (Eddy)

**Beasts of the Southern Wild** Six months after winning the Grand Jury Prize at Sundance (and a Cannes Camera d'Or), *Beasts of the Southern Wild* proves capable of enduring a second or third viewing with its originality and strangeness fully intact. Magical realism is a primarily literary device that isn't attempted very often in U.S. cinema, and succeeds very rarely. But this intersection between Faulkner and fairy tale, a fable about — probably — Hurricane Katrina, is mysterious and unruly and enchanting. Benh Zeitlin's film is wildly cinematic from the outset, as voiceover narration from six-year-old Hushpuppy (Quvenzhané Wallis) offers simple commentary on her rather fantastical life. She abides in the Bathtub, an imaginary chunk of bayou country south of New Orleans whose residents live closer to nature, amid the detritus of civilization. Seemingly everything is some alchemical combination of scrap heap, flesh, and soil. But not all is well: when "the storm" floods the land, the holdouts are forced at federal gunpoint to evacuate. With its elements of magic, mythological exodus, and evolutionary biology, *Beasts* goes way out on a conceptual limb; you could argue it achieves many (if not more) of the same goals Terrence Malick's 2011 *The Tree of Life* did at a fraction of that film's cost and length. (1:31) *Shattuck*. (Harvey)

**Chasing Mavericks** Sidestepping the potential surf-porn impact of influential docs like *The Endless Summer* (1966) and *Step Into Liquid* (2003), *Chasing Mavericks* directors Curtis Hanson and Michael Apted instead focus on the coming-of-age back story of Santa Cruz surf legend Jay Moriarity, who landed on the cover of *Surfer* magazine at the very unripe age of 16 while attempting the way-challenging waves at Half Moon Bay's Mavericks. How did the teenager manage to tackle the mythically massive, highly dangerous 25- to 80-plus-foot waves that have killed far more seasoned surfers? It all started at an early age, a starting point that's perhaps a nod to Apted's lifetime-spanning *Up documentaries*, as Moriarity (Jonny Weston) learned to gauge the size of the waves on his own and grew up idolizing neighbor and surfing kahuna Frosty Hesson (Gerard Butler). After tailing Hesson on a Mavericks surfing jaunt, Moriarity becomes enthralled with the idea of tackling those killer waves — an obsession that could kill the kid, Hesson realizes with the help of his wife Brenda (Abigail Spencer). So the elder puts him through a makeshift big-wave rider academy, developing him physically by having the teen, say, paddle from SC to Monterey and mentally by putting him through a series of discipline-building challenges. The result is a riot of inspiration that even Moriarity's damaged mom (Elisabeth Shue) can appreciate, that is if the directors hadn't succumbed to an all-too-predictable story arc, complete with random bullying and an on-again-off-again love interest (Leven Rambin), plus the depthless performance of a too-cute, cherubic Weston. Too bad Butler, who tasted the ocean's wrath when he got injured during the production, aged out of the Moriarity role: he brings the fire — and the fury that fuels a drive to do the physically unthinkable — that would have given Moriarity's story new life. (1:45) *Mtrefon, 1000 Van Ness*. (Chun)

**Cloud Atlas** Cramming the six busy storylines of David Mitchell's wildly ambitious novel into just three hours — the average reader might have thought at least 12 would be required — this impressive adaptation directed (in separate parts) by Tom Twyker (1998's *Run Lola Run*) and *Matrix* siblings Lana and Andy Wachowski has a whole lot of narrative to get through, stretching around the globe and over centuries. In the mid 19th century, Jim Sturgess' sickly American notary endures a long sea voyage as reluctant protector of a runaway-slave stowaway from the Chatham Islands (David Gyasi). In 1931 Belgium, a talented but criminally minded British musician (Ben Whishaw) wheedles his way into the household of a famous but long-inactive

composer (Jim Broadbent). A chance encounter sets 1970s San Francisco journalist Luisa (Halle Berry) on the path of a massive cover-up conspiracy, swiftly putting her life in danger. Circa now, a reprobate London publisher's (Broadbent) huge windfall turns into bad luck that gets even worse when he seeks help from his brother (Hugh Grant). In the not-so-distant future, a disposable "fabri-cant" server to the "consumer" classes (Doona Bae) finds herself plucked from her cog-like life for a rebellious higher purpose. Finally, in an indeterminately distant future after "the Fall," an island tribesman (Tom Hanks) forms a highly ambivalent relationship toward a visitor (Berry) from a more advanced but dying civilization. Mitchell's book was divided into huge novella-sized blocks, with each thread split in two; the film wastes very little time establishing its individual stories before beginning to rapidly intercut between them. That may result in a sense of information (and eventually action) overload, particularly for non-readers, even as it clarifies the connective tissues running throughout. Compression robs some episodes of the cumulative impact they had on the page; the starry multicasting (which in addition to the above mentioned finds many uses for Hugo Weaving, Keith David, James D'Arcy, and Susan Sarandon) can be a distraction; and there's too much uplift forced on the six tales' summation. Simply put, not everything here works; like the very different *Watchmen*, this is a rather brilliant "impossible adaptation" screenplay (by the directors) than nonetheless can't help but be a bit too much. But so much does work—in alternating currents of satire, melodrama, pulp thriller, dystopian sci-fi, adventure, and so on—that *Cloud Atlas* must be forgiven for being imperfect. If it were perfect, it couldn't possibly sprawl as imaginatively and challengingly as it does, and as mainstream movies very seldom do. (2:52) *Balboa, California, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki.* (Harvey)

**The Dark Knight Rises** Early reviews that called out *The Dark Knight Rises*' flaws were greeted with the kind of vicious rage that only anonymous internet commentators can dish out. And maybe this is yet another critic-proof movie, albeit not one based on a best-selling YA book series. Of course, it is based on a comic book, though Christopher Nolan's sophisticated filmmaking and Christian Bale's tortured lead performance tend to make that easy to forget. In this third and "final" installment in Nolan's trilogy, Bruce Wayne has gone into seclusion, skulking around his mansion and bemoaning his broken body and shattered reputation. He's lured back into the Batcave after a series of unfortunate events, during which *The Dark Knight Rises* takes some jabs at contemporary class warfare (with problematic mixed results), introduces a villain with pecs of steel and an at-times distractingly muffled voice (Tom Hardy), and unveils a potentially dangerous device that produces sustainable energy (paging Tony Stark). Make no mistake: this is an exciting, appropriately moody conclusion to a superior superhero series, with some nice turns by supporting players Gary Oldman and Joseph Gordon-Levitt. But in trying to cram in so many characters and plot threads and themes (so many *prisons* in this thing, literal and figurative), *The Dark Knight Rises* is ultimately done in by its sprawl. Without a focal point—like Heath Ledger's menacing, iconic Joker in 2008's *The Dark Knight*—the stakes aren't as high, and the end result feels more like a superior summer blockbuster than one for the ages. (2:44) *Metreon.* (Eddy)


**Diana Vreeland: The Eye Has to Travel** The life of legendary fashion editor Diana Vreeland is colorfully recounted in *Diana Vreeland: The Eye Has to Travel*, a doc directed by her granddaughter-in-law, Lisa Immordino Vreeland. The family connection meant seemingly unlimited access to material featuring the unconventionally glamorous (and highly quotable) Vreeland herself, plus the striking images that remain from her work at Harper's Bazaar, Vogue, and the Costume Institute of the Metropolitan Museum of Art. "Narrated" from interview transcripts by an actor approximating the late Vreeland's husky, posh tones, the film allows for some criticism (her employees often trembled at the sight of her; her sons felt neglected; her grasp of historical accuracy while working at the museum was sometimes lacking) among the praise, which is lavish and delivered by A-listers like Anjelica Huston, who remembers "She had a taste for the extraordinary and the extreme," and Manolo Blahnik, who squeals, "She had the vision!" (1:26) *Opera Plaza*. (Eddy)

**Frankenweenie** Tim Burton's feature-length *Frankenweenie* expands his 1984 short of the same name (canned by Disney back in the day for being too scary), and is the first black and white film to receive the 3D IMAX treatment. A stop-motion homage to every monster movie Burton ever loved, *Frankenweenie* is also a revival of the Frankenstein story cute-ified for kids; it takes the showy elements of Mary Shelley's novel and morphs them to fit Burton's hyperbolic aesthetic. Elementary-school science wiz Victor takes his disinterested dog from bull terrier to gentle abomination (when the thirsty Sparky drinks, he shoots water out of the seams holding his body parts together). Victor's competitor in the school science fair, Edgar E. Gore, finds out about Sparky and ropes in classmates to scrape up their dead pets from the town's eerily utilized pet cemetery and harness the town's lightning surplus. The film's answer to Boris Karloff (lisp intact) resurrects a mummified hamster, while a surrogate for Japanese Godzilla maker Ishiro Honda, revives his pet turtle Shelley (get it?) into Gamera. As these experiments aren't borne of love, they don't go as well at Victor's. If you love Burton, *Frankenweenie* feels like the at-last presentation of a story he's been dying to tell for years. If you don't love him, you might wonder why it took him so long to get it out. When Victor's science teacher leaves the school, he tells Victor an experiment conducted without love is different from one conducted with it: love, he implies, is a variable. If that's the variable that separates 2003's *Big Fish* (heartbreaking) from 2010's *Alice In Wonderland* (atrocious), it's a large one indeed. The love was there for 29 minutes in 1984, but I can't say it endures when stretched to 87 minutes 22 years later. (1:27) *Metreon*, 1000 Van Ness. (Vizcarondo)

**Fun Size** (1:45) *Metreon*, 1000 Van Ness, *Shattuck*.

**Here Comes the Boom** The makers of September's *Won't Back Down* might quibble with this statement, but the rest of us can probably agree that nothing (with the possible exception of Trapper Keepers) says "back to school" like competitive steel-cage mixed martial arts — particularly if the proceeds from the matches go toward saving extracurriculars at a down-at-the-heels public high school. Kevin James plays Scott Voss, a 42-year-old biology teacher at the aforementioned school, whose lack of vocational enthusiasm is manifested by poor attendance and classroom observations

CONTINUES ON PAGE 42 >>



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about how none of what the students are learning matters. He's jolted from this criminally subpar performance of his academic duties, however, when budget cuts threaten the school's arts programs, including the job of an earnest and enthusiastic music teacher (Henry Winkler) whose dedication Scott lazily admires. It seems less than inevitable that this state of affairs would lead to Scott's donning his college wrestling singlet and trundling into the ring to get pummeled and mauled for cash, but it seems to work better than a bake sale. Less effective and equally unconvincing are Scott's whiplash arc from bad apple to teacher-of-the-year; a percolating romance between him and the school nurse, played by Salma Hayek; and the script's tortuous parade of rousing statements celebrating the power of the human spirit, seemingly cribbed from a page-a-day calendar of inspirational quotes. (1:45) *SF Center*.

(Rapoport)  
**Hotel Transylvania** (1:32) *Metreon, 1000 Van Ness, Shattuck*.  
**The House I Live In** Much like he did in 2005's *Why We Fight*, filmmaker Eugene Jarecki identifies a Big Issue (in that film, the Iraq War) and strips it down, tracing all of the history leading up to the current crisis point. Here, he takes on America's "war on drugs," which I put quotes around not just because it was a phrase spoken by Nixon and Reagan, but also because — as *The House I Live In* ruthlessly exposes — it's been a failure, a sham, since its origins in the late 1960s. Framing his investigation with the personal story of his family's housekeeper — whose dedication to the Jarecki family meant that she was absent when her own son turned to drugs — and enfolded a diverse array of interviews (a sympathetic prison guard, addicts and their families, *The Wire*'s David Simon) and locations (New York City, Sioux City), Jarecki has created an eye-opening film. Particularly well-

explained are segments on how drug laws correlate directly to race and class, and how the prison-industrial complex has played a part in making sure those laws remain as strict as possible. (1:48) *Sundance Kabuki*. (Eddy)  
**Looper** It's 2044 and, thanks to a lengthy bout of exposition by our protagonist, Joe (Joseph Gordon-Levitt), here's what we know: Time travel, an invention 30 years away, will be used by criminals to transport their soon-to-be homicide victims backward, where a class of gunmen called loopers, Joe among them, are employed to "do the necessities." More deftly revealed in *Brick* writer-director Rian Johnson's new film is the joylessness of the world in which Joe amorally makes his way, where gangsters from the future control the present (under the supervision of Jeff Daniels), their hit men live large but badly (Joe is addicted to some eyeball-administered narcotic), and the remainder of the urban populace suffers below-subsistence-level poverty. The latest downside for guys like Joe is that a new crime boss has begun sending back a steady stream of aging loopers for termination, or "closing the loop"; soon enough, Joe is staring down a gun barrel at himself plus 30 years. Being played by Bruce Willis, old Joe is not one to peaceably abide by a death warrant, and young Joe must set off in search of himself so that—with the help of a woman named Sara (Emily Blunt) and her creepy-cute son Cid (Pierce Gagnon)—he can blow his own (future) head off. Having seen the evocatively horrific fate of another escaped looper, we can't totally blame him. Parsing the daft mechanics of time travel as envisioned here is rough going, but the film's brisk pacing and talented cast distract, and as one Joe tersely explains to another, if they start talking about it, "we're gonna be here all day making diagrams with straws" —in other words, some loops just weren't meant to be closed. (1:58) *1000 Van Ness, Piedmont, SF Center, Sundance Kabuki*. (Rapoport)  
**Masquerade** (2:11) *Metreon*.  
**The Master** Paul Thomas Anderson's much-hyped likely Best Picture contender lives up: it's easily the best film of 2012 so far. Philip Seymour Hoffman stars as Lancaster Dodd, the L. Ron Hubbard-ish head of a Scientology-esque movement. "The Cause" attracts Freddie Quell (Joaquin Phoenix, in a welcome return from the faux-deep end), less for its pseudo-religious psychobabble and bizarre personal-growth exercises, and more because it sup-

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plies the aimless, alcoholic veteran — a drifter in every sense of the word — with a sense of community he yearns for, yet resists submitting to. As with *There Will Be Blood* (2007), Anderson focuses on the tension between the two main characters: an older, established figure and his upstart challenger. But there's less cut-and-dried antagonism here; while their relationship is complex, and it does lead to dark, troubled places, there are also moments of levity and weird hilarity — which might have something to do with Freddie's paint-thinner moonshine. (2:17) *Albany, Sundance Kabuki*. (Eddy)  
**Middle of Nowhere** All the reasons why movie

publicist turned filmmaker Ava DuVernay scored the best director award at the Sundance Film Festival are up here on the screen. Taking on the emotionally charged yet rarely attempted challenge of picturing the life of the loved one left behind by the incarcerated, DuVernay furthers the cause of telling African American stories — she founded AaFFRM (African-American Film Festival Releasing Movement) and made her directorial debut with 2008 LA hip-hop doc *This Is The Life* — with *Middle of Nowhere*. Medical student Ruby (the compelling Emayatzy Corinealdi) appears to have a bright future ahead of her, when her husband Derek (Omari Hardwick) makes some bad choices and is tossed into maximum security prison for eight long years. She swears she'll wait for him, putting her dreams aside, making the long bus ride out to visit him regularly, and settling for any nursing shift she can. How will she scrape the money together to pay the lawyer for Derek's parole hearing, cope with the grinding disapproval of her mother (Lorraine Toussaint), support the increasingly hardened and altered Derek, and most importantly, discover a new path for herself? All are handled with rare empathy and compassion by DuVernay, who is rewarded for her care by her cast's powerful performances. Our reward might be found amid the everyday poetry of Ruby's life, while she wraps her hair for bed, watches *Ali: Fear Eats the Soul* (1974), and fantasizes about love in a life interrupted. (1:41) *Stonestown*. (Chun)  
**Paranormal Activity 4** (1:21) *Metreon, 1000 Van Ness*.  
**The Perks of Being a Wallflower** Move over, *Diary of a Wimpy Kid* series — there's a new shrinking-violet social outcast in town. These days, life might not suck quite so hard for 90-pound weaklings in every age category, what with so many films and TV shows exposing, and sometimes even celebrating, the many miseries of childhood and adolescence for all to see. In this case, *Perks* author Stephen Chbosky takes on the directorial duties — both a good and bad thing, much like the teen years. Smart, shy Charlie is starting high school with a host of issues: he's painfully awkward and very alone in the brutal throng, his only friend just committed suicide, and his only simpatico family member was killed in a car accident. Charlie's English teacher Mr. Andersen (Paul Rudd) appears to be his only connection, until the freshman strikes up a conversation with feline, charismatic, shop-class jester Patrick (Ezra Miller) and his magnetic, music- and fun-loving stepsister Sam (Emma Watson). Who needs the popular kids? The witty duo head up their gang of coolly uncool outcasts their own, the Wallflowers (not to be confused with the deeply uncool Jakob Dylan combo), and with them, Charlie appears to have found his tribe. Only a few small secrets put a damper on matters: Patrick happens to be gay and involved with football player Brad (Johnny Simmons), who's saddled with a violently conservative father, and Charlie is in love with the already-hooked-up Sam and is frightened that his fragile equilibrium will be destroyed when his new

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besties graduate and slip out of his life. Displaying empathy and a devotion to emotional truth, Chbosky takes good care of his characters, preserving the complexity and ungainly quirks of their not-so-cartoonish suburbia, though his limitations as a director come to the fore in the murkiness and choppy handled climax that reveals how damaged Charlie truly is. (1:43) *Embarcadero, Piedmont, Presidio, Shattuck, Sundance Kabuki.* (Chun)

**Pitch Perfect** As an all-female college a cappella group known as the Barden Bellas launches into Ace of Base's "The Sign" during the prologue of *Pitch Perfect*, you can hear the *Glee*-meets-*Bring It On*-meets-anything is clearly worth a shot. In this attempt, Anna Kendrick stars as withdrawn and disaffected college freshman Beca, who dreams of producing music in L.A. but is begrudgingly getting a free ride at Barden University via her comp lit professor father. Clearly his goal is not making sure she receives a liberal arts education, as Barden's academic jungle extends to the edges of the campus's competitive a cappella scene, and the closest thing to an intellectual challenge occurs during a "riff-off" between a cappella gangs at the bottom of a mysteriously drained swimming pool. When Beca reluctantly joins the Bellas, she finds herself caring enough about the group's fate to push for an Ace of Base moratorium and radical steps like performing mash-ups. Much as 2000's *Bring It On* coined terms like "cheerocracy" and "having cheer-sex," *Pitch Perfect* gives us the infinitely applicable prefix "a ca-" and descriptors like "getting Treble-boned," a reference to forbidden sexual relations with the Bellas' cocky rivals, the Treblemakers. The gags get funnier, dirtier, and weirder, arguably reaching their climax in projectile-vomit snow angels, with Elizabeth Banks and John Michael Higgins as grin-panning competition commentators offering a string of loopyly inappropriate observations. (1:52) *Metreon, 1000 Van Ness.* (Rapoport)

**Samsara** *Samsara* is the latest sumptuous, wordless offering from director Ron Fricke, who helped develop this style of dialogue- and context-free travelogue with *Koyaanisqatsi* (1982) and *Baraka* (1992). Spanning five years and shooting on 70mm film to capture glimmers of life in 25 countries on five continents, *Samsara*, which spins off the Sanskrit word for the "ever-turning wheel of life," is nothing if not good-looking, aspiring to be a kind of visual symphony boosted by music by the Dead Can Dance's Lisa Gerrard and composers Michael Stearns and Marcello De Francischi. Images of natural beauty, baptisms, and an African woman and her babe give way to the madness of modern civilization — from jam-packed subways to the horrors of mechanized factory farming to a bizarre montage of go-go dancers, sex dolls, trash, toxic discarded technology, guns, and at least one gun-shaped coffin. After such dread, the opening and closing scenes of Buddhist spirituality seem almost like afterthoughts. The unmistakable overriding message is: humanity, you dazzle in all your glorious and inglorious dimensions — even at your most

inhumane. Sullyng this hand wringing, selective meditation is Fricke's reliance on easy stereotypes: the predictable connections the filmmaker makes between Africa and an innocent, earthy naturalism, and Asia and a vaguely threatening, mechanistic efficiency, come off as facile and naive, while his sonic overlay of robot sounds over, for instance, an Asian woman blinking her eyes comes off as simply offensive. At such points, Fricke's global leap-frogging begins to eclipse the beauty of his images and foregrounds his own biases. (1:39) *Opera Plaza, Shattuck.* (Chun)

**Searching for Sugar Man** The tale of the lost, and increasingly found, artist known as Rodriguez seems to have it all: the mystery and drama of myth, beginning with the singer-songwriter's stunning 1970 debut, *Cold Fact*, a neglected folk rock-pschedelic masterwork. (The record never sold in the states, but somehow became a beloved, canonical LP in South Africa.) The story goes on to parse the cold, hard facts of vanished hopes and unpaid royalties, all too familiar in pop tragedies. In *Searching for Sugar Man*, Swedish documentarian Malik Bendjelloul lays out the ballad of Rodriguez as a rock'n'roll detective story, with two South African music lovers in hot pursuit of the elusive musician — long-rumored to have died onstage by either self-immolation or gunshot, and whose music spoke to a generation of white activists struggling to overturn apartheid. By the time Rodriguez himself enters the narrative, the film has taken on a fairy-tale trajectory; the end result speaks volumes about the power and longevity of great songwriting. (1:25) *Opera Plaza, Shattuck.* (Chun)

**The Sessions** Polio has long since paralyzed the body of Berkeley poet Mark O'Brien (John Hawkes) from the neck down. Of course his mind is free to roam — but it often roams south of the personal equator, where he hasn't had the same opportunities as able-bodied people. Thus he enlists the services of Cheryl (Helen Hunt), a professional sex surrogate, to lose his virginity at last. Based on the real-life figures' experiences, this drama by Australian polio survivor Ben Lewin was a big hit at Sundance this year (then titled *The Surrogate*), and it's not hard to see why: this is one of those rare inspirational feel-good stories that doesn't pander and earns its tears with honest emotional toil. Hawkes is always arresting, but Hunt hasn't been this good in a long time, and William H. Macy is pure pleasure as a sympathetic priest put in numerous awkward positions with the Lord by Mark's very down-to-earth questions and confessions. (1:35) *California, Embarcadero, Sundance Kabuki.* (Harvey)

**Seven Psychopaths** Those nostalgic for 1990s-style chatty assassins will find much to love in the broadly sketched *Seven Psychopaths*. Director-writer Martin McDonough already dipped a pen into Tarantino's blood-splattered ink well with his 2008 debut feature, *In Bruges*, and *Seven Psychopaths* reads as larkier and more off-the-cuff, as the award-winning Irish playwright continues to try to find his own discomfiting, teasing balance between goofy Grand Guignol yuks and meta-minded storytelling. Structured, sort of, with the certified lucidity of a thrill killer, *Seven Psychopaths* opens on *Boardwalk Empire* heavies Michael Pitt and Michael Stuhlbarg bantering about the terrors of getting shot in the eyeball, while waiting to "kill a chick." The talky twosome don't seem capable of harming a fat hen, in the face of the Jack of Spades

serial killer, who happens to be Psychopath No. One and a serial destroyer of hired guns. The key to the rest of the psychopathic gang is locked in the noggin of screenwriter Marty (Colin Farrell), who's grappling with a major block and attempting the seeming impossible task of creating a peace-loving, Buddhist killer. Looking on are his girlfriend Kaya (Abbie Cornish) and actor best friend Billy (Sam Rockwell), who has a lucrative side gig as a dog kidnapper — and reward snatcher — with the dapper Hans (Christopher Walken). A teensy bit too enthusiastic about Marty's screenplay, Billy displays a talent for stumbling over psychos, reeling in Zachariah (Tom Waits) and, on his doggie-grabbing adventures, Shih Tzu-loving gangster Charlie (Woody Harrelson). Unrest assured, leitmotifs from McDonough plays — like a preoccupation with fiction-making (*The Pillowman*) and the coupling of pet-loving sentimentality and primal violence (*The Lieutenant of Inishmore*) — crop up in *Seven Psychopaths*, though in rougher, less refined form, and sprinkled with a nervous, bromantic anxiety that barely skirts homophobia. Best to bask in the cute, dumb pleasures of a saucer-eyed lap dog and the considerably more mental joys of this cast, headed up by dear dog hunter Walken, who can still stir terror with just a withering gaze and a voice that can peel the finish off a watch. (1:45) *Marina, Metreon, 1000 Van Ness, Piedmont, Sundance Kabuki.* (Chun)

**Silent Hill: Revelation 3D** The husband and adopted daughter of Rosa (Radha Mitchell, star of the 2006 first film and seen briefly here), Harry

(Sean Bean) and Heather (Adelaide Clemens) have been on the run from both police and ghouls since mom vanished into the titular nether land some years ago. When dad is abducted, Heather must follow him to you-know-where, accompanied by cute-boy-with-a-secret Vincent (Kit Harington). There she runs screaming from the usual faceless knife-wielding nuns and other nightmare nemeses while attempting to rescue Pa and puzzle out her place in resolving the curse placed on the ghost town. The original 2006 film adaptation of the video game was a mixed bag but, like the game, had splendid visuals; this cut rate sequel lacks even that, despite the addition of 3D (if you're willing to pay for a premium ticket). It's pure cheese with no real scares, much-diminished atmosphere, and laughable stretches of mythological mumbo-jumbo recited by embarrassed good actors (Martin Donovan, Deborah Kara Unger, Carrie-Anne Moss, a punishingly hammy Malcolm McDowell). There is one cool monster — a many-faced "tarantula" assembled from mannequin parts — but its couple minutes aren't worth ponying up for the rest of a movie that severely disappoints already low expectations. (1:34) *Metreon, 1000 Van Ness.* (Harvey)

**Sinister** True-crime author Ellison Oswalt (Ethan Hawke) hasn't had a successful book in a decade. So he uproots wife (Juliet Rylance) and kids (Michael Hall D'Addario, Clare Foley) for yet another research project, not telling them that they're actually moving into the recent scene of a ghastly unsolved murder in which an entire family — save one still-missing

child — was hanged from a backyard tree. He finds a box in the attic that somehow escaped police attention, its contents being several reels of Super 8 home movies stretching back decades — all of families similarly wiped out in one cruel act. Smelling best-sellerdom, Ellison keeps this evidence of a serial slayer to himself. It's disturbing when his son re-commences sleepwalking night terrors. It's really disturbing when dad begins to spy a demonic looking figure lurking in the background of the films. It's really, really disturbing when the projector starts turning itself on, in the middle of the night, in his locked office. A considerable bounce-back from his bloated 2008 *Day the Earth Stood Still* remake, Scott Derrickson's film takes the opposite tact — it's very small in both physical scope and narrative focus, almost never leaving the Oswalt's modest house in fact. He takes the time to let pure creepiness build rather than feeling the need to goose our nads with a false scare or goresplat every five minutes. As a result, *Sinister* is definitely one of the year's better horrors, even if (perhaps inevitably) the denouement can't fully meet the expectations raised by that very long, unsettling buildup. (1:50) *Metreon, 1000 Van Ness.* (Harvey)

**Tai Chi Zero** A little boy dubbed "the Freak" for the curious, horn-like growth on his forehead grows up to be Lu Chan (Jaydan Yuan), who becomes a near-supernatural martial arts machine when the horn is punched, panic-button style. But activating the "Three Blossoms of the Crown,"

CONTINUES ON PAGE 44 >>

# SKYFALL

007

ALBERT R. BROCCOLI'S EON PRODUCTIONS PRESENTS DANIEL CRAIG as JAMES BOND 007 in "SKYFALL"

JAVIER BARDEM RALPH FIENNES NAOMIE HARRIS BERENICE MARLOHE with ALBERT FINNEY and JUDI DENCH as "M"

PRODUCED BY ANDREW NOAKES DAVID POPE MUSIC BY THOMAS NEWMAN EXECUTIVE PRODUCERS CALLUM MCDONOUGH EDITED BY NEAL PURVIS & ROBERT WADE AND JOHN LOGAN

PRODUCED BY MICHAEL G. WILSON AND BARBARA BROCCOLI DIRECTED BY SAM MENDES #Skyfall

MGM PG-13 PARENTS STRONGLY CAUTIONED SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13 INTENSE VIOLENT SEQUENCES THROUGHOUT SOME SEXUALITY, LANGUAGE AND SMOKING

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NOVEMBER 9 IN IMAX

## IN THEATERS NOVEMBER 9

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MGM COLUMBIA PICTURES GUARDIAN THE SAN FRANCISCO BAY GUARDIAN SFBG.COM

THIS FILM IS RATED PG-13 (PARENTS STRONGLY CAUTIONED) FOR INTENSE VIOLENT SEQUENCES THROUGHOUT, SOME SEXUALITY, LANGUAGE AND SMOKING.

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CONT>>

as it's called, takes a toll on the boy's health, so he's sent to the isolated Chen Village to learn their signature moves, though he's repeatedly told "Chen-style kung fu is not taught to outsiders!" Stephen Fung's lighthearted direction (characters are introduced with bios about the actors who play them, even the split-second cameos: "Andrew Lau, director of the *Infernal Affairs* trilogy"), affinity for steampunk and whimsy, engagement of Sammo Hung as action director, and embracing of the absurd (the film's most-repeated line: "What the hell?") all bring interest to this otherwise pretty predictable kung-fu tale, with its old-ways-versus-Western-ways conflict and misfit hero. Still, there's something to be said for batshit insanity. (Be warned, though: *Tai Chi Zero* is the first in a series, which means one thing: it ends on a cliff-hanger. Argh.) (1:34) *Metreon*. (Eddy)  
**Taken 2** Surprise hit *Taken* (2008) was a soap opera produced by French action master Luc Besson and designed for export. The divorced-dad-saves-daughter-from-sex-slavery plot may have nagged at some universal parenting anxieties, but it was a Movie of the Week melodrama made on a major movie budget. *Taken 2* begins immediately after the last, with sweet teen Kim (Maggie Grace) talking about normalizing after she was drugged and bought for booty. Papa Neeson sees Kim's mom (Famke Janssen) losing her grip on husband number two and invites them both to holiday in Istanbul following one of his high-stakes security gigs. When the assistant with the money slinks him a fat envelope, Neeson chuckles at his haul. This is the point when women

in the audience choose which Neeson they're watching: the understated super-provider or the warrior-dad whose sense of duty can meet no match. For family men, this is the breeziest bit of vicarious living available; Neeson's character is a tireless daddy duelist, a man as diligent as he is organized. (This is guy who screams "Victory loves preparation!") As head-splitting, disorienting, and generally exhausting as the action direction is, Neeson saves his ex-wife and the show in a stream of unclear shootouts. *Taken 2* is best suited for the small screen, but whatever the size, no one can stop an international slave trade (or wolves, or Batman) like 21st century Liam. Swoon. (1:31) *Metreon*, 1000 Van Ness. (Vizcarrondo)  
**The Waiting Room** Twenty-four hours in the uneasy limbo of an ER waiting room sounds like a grueling, maddening experience, and that's certainly a theme in this day-in-the-life film. But local documentarian Peter Nicks has crafted an absorbing portrait of emergency public health care, as experienced by patients and their families at Oakland's Highland Hospital and as practiced by the staff there. Other themes: no insurance, no primary care physician, and an emergency room being used as a medical facility of first, last, and only resort. Nicks has found a rich array of subjects to tell this complicated story: An anxious, unemployed father sits at his little girl's bedside. Staffers stare at a computer screen, tracking a flood of admissions and the scarce commodity of available beds. A doctor contemplates the ethics of discharging a homeless addict for the sake of freeing up one of them. And a humorous, ultra-competent triage nurse fields an endless queue of arrivals with humanity and steady nerves. (1:21) *Shattuck*, *Sundance Kabuki*. (Rapoport) **SFBG**



REP CLOCK

Schedules are for Wed/31-Tue/6 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$5-10. "Openscreening," Thu, 8. **Struggle** (Hill, 2012), Fri, 8. "Small Press Traffic: A Reading and Conversation with Dana Ward, Julian Brolanski, and Cynthia Sillers," Sun, 5. "Other Cinema:" **Informant** (Meltzer, 2012), Sat, 8:30.

**BALBOA** 3630 Balboa, SF; www.cinemasf.com. \$10. **Halloween** (Carpenter, 1978), Wed, 10pm. New HD transfer; screens with a short doc about the film's impact.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Broken Flowers** (Jarmusch, 2005), Wed, 3, 7, and **The Swimmer** (Perry, 1968), Thu, 5, 9. "Midnites for Maniacs: Celebrate the End of Days:" •**Terminator 2: Judgment Day** (Cameron, 1991), Fri, 7; **Inception** (Nolan, 2010), Fri, 9:30; and **Halloween 3: Season of the Witch** (Wallace, 1982), Fri, 11:59. One or all three films, \$13. "Scary Cow Short Film Festival," Sat, 3. This event, \$10-25; advance tickets at www.scarycow.com. **Escape to Witch Mountain** (Hough, 1975), Sun, call for times. •**Hollywood to Dollywood** (Lavin, 2011), Sun, call for times, and **Gayby** (Lisecki, 2012), Sun, call for times.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **All Together** (Robelin, 2011), Wed-Thu, call for times. "World Ballet on the Big Screen:" **Swan Lake**, from the Royal Ballet, London, Sun, 10am and

Tue, 6:30pm. This event, \$15. **A Liar's Autobiography: The Untrue Story of Monty Python's Graham Chapman** (Jones, Simpson, and Timlett, 2012), Nov 2-8, call for times. **The Other Son** (Lévy, 2012), Nov 2-8, call for times.

**COWELL THEATER** Fort Mason Center, SF; www.absinthe-films.com. \$10. **Resonance** (Hostynek, 2012), Fri, 8:30. Backcountry snowboarding documentary.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions:" "Avant-Garde Masters: A Decade of Preservation," Wed, 7. "Behind the Scenes: The Art and Craft of Cinema with Editor Sam Pollard:" **Mo' Better Blues** (Lee, 1990), Thu, 7; **Style Wars** (Silver, 1984), Sat, 8:15. "Don't Shoot the Player Piano: The Music of Conlon Nancarrow:" **Conlon Nancarrow: Virtuoso of the Player Piano** (Greeson, 2012), Fri, 7. "At Jetty's End: A Tribute to Chris Marker, 1921-2012:" **Sans soleil** (1982), Fri, 9:20; **Music for 1,000 Fingers: Conlon Nancarrow** (Uli Aumüller and Hanne Kaisik, 1993), Sun, 4. "Grand Illusions: French Cinema Classics, 1928-1960:" **L'étrange Monsieur Victor** (Grémillon, 1938), Sat, 6; **La bête humaine** (Renoir, 1938), Sun, 2.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Not Necessarily Noir III:" **Near Dark** (Bigelow, 1987), Wed, 6, 10; **From Dusk Till Dawn** (Rodríguez, 1996), Wed, 8. **Sleepwalk With Me** (Birbiglia), Wed-Thu, 7, 9. **Rare**, Thu, 6. More info at www.rarefilm.org. "TGIF vs. SNICK," clips from classic TV shows, Fri-Sat, 8. **Miami Connection** (Kim, 1996), Fri-Sat, 10:45. **Ornette: Made in America** (1984/2012), Sat-Tue, 6:45 (also Sat-Sun, 3, 5).

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$10. **El Velador** (Almada, 2011), Thu, 7:30; Sun, 2. **SFBG**



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The following is contact information for Bay Area first-run theaters.

- Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.  
**Bridge** Geary/Blake. 267-4893.  
**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.  
**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.  
**Clay** Fillmore/Clay. 267-4893.  
**Embarcadero** 1 Embarcadero Center, promenade level. 267-4893.  
**Empire** West Portal/Vicente. 661-2539.  
**Four Star** Clement/23rd Ave. 666-3488.  
**Marina** 2149 Chestnut. www.lntsf.com/marina\_theatre  
**Metreon** Fourth St/Mission. 1-800-FANDANGO.  
**New People Cinema** 1746 Post. www.newpeopleworld.com.  
**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.  
**Opera Plaza** Van Ness/Golden Gate. 267-4893.  
**Presidio** 2340 Chestnut. 776-2388.  
**SF Center** Mission between Fourth and Fifth Sts. 538-8422.  
**Stonestown** 19th Ave/Winston. 221-8182.  
**Sundance Kabuki Cinema** Post/Fillmore. 929-4650.  
**Vogue** Sacramento/Presidio. 221-8183.



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**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

- Albany** 1115 Solano, Albany. (510) 464-5980.  
**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A034658300. The following person is doing business as JR Holeman Consulting, 859 Carolina St. San Francisco, CA 94107. This business is conducted by limited an individual. Registrant commenced business under the abovelisted fictitious business name on the date Oct. 18, 2012. Signed by James R. Holeman. This statement was filed by Karen J. Hong Yee, Deputy County Clerk, on Oct. 18, 2012. L#2008, Publication Dates: Oct. 24, 31, Nov. 7, 14, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A034636800. The following person is doing business as RN Consulting Services, 45 Webster St. San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the abovelisted fictitious business name on the date Oct. 10, 2012. Signed by Eve Cohen. This statement was filed by Jennifer Wong, Deputy County Clerk, on Oct. 10, 2012. L#2007, Publication Dates: Oct. 17, 24, 31, Nov. 7, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A034633700. The following person is doing business as Ace Orchard, 644 Brannon St. #53 San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the abovelisted fictitious business name on Oct. 9, 2012. Signed by Orchid Plant Trading Inc. This statement was filed by Karen J. Hong Yee, Deputy County Clerk, on Oct. 9, 2012. L#2009, Publication Dates: Oct. 31, Nov. 7, 14, 21, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A034672200. The following person is doing business as Milestone Limosine, 535 Columbus Ave. San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the abovelisted fictitious business name on Oct. 23, 2012. Signed by Kadir Karahan. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Oct. 23, 2012. L#2010, Publication Dates: Oct. 31, Nov. 7, 14, 21, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A034631000. The following person is doing business as HALE, 2837 Wawona St. San Francisco, CA 94116. This business is conducted by limited an individual. Registrant commenced business under the abovelisted fictitious business name on the date Oct. 5, 2012. Signed by Denyse Hale. This statement was filed by Elsa Campos, Deputy County Clerk, on Oct. 5, 2012. L#2006, Publication Dates: Oct. 17, 24, 31, Nov. 7, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A034620400 The following person is doing business as (1) Linda Alice Ravano 1606, (2) L.A.R. 1606, 465 18th Ave. San Francisco, CA 94121. This business is conducted by limited an individual. Registrant commenced business under the abovelisted fictitious business name on the date Oct 2, 2012. Signed by Linda Ravano. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Oct 2, 2012. L#2003, Publication Dates: Oct 10, 17, 24, 31, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A034646300 The following person is doing business as Method Speaking, 350 Townsend St. #423 San Francisco, CA 94107. This business is conducted by limited an individual. Registrant commenced business under the abovelisted fictitious business name on the date Oct 1, 2012. Signed by Alan Ovson. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Oct 1, 2012. L#2002, Publication Dates: Oct 10, 17, 24, 31, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC12548983. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Lilian Miwa Maher for change of name. TO ALL INTERESTED PERSONS: Petitioner Lilian Miwa Maher filed a petition with this court for a decree changing names as follows: Present Name Masanori Antonio TorresMukai . Proposed Name: Masanori Antonio Maher. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov. 29, 2012. Time: 9:00 AM room 514. Signed by Donald Sullivan, Presiding Judge on July 31, 2012. Endorsed Filed San Francisco County Superior Court on July 31, 2012, by Mary Ann Moran, Deputy Clerk. PUBLICATION DATES: Oct. 24, 31, Nov. 7, 14, 2012. L#2009

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GUARDIAN

## OCT. 31-NOV. 6

### ARIES

#### March 21-April 19

This week you should invest in supporting yourself through anxiety and dread. There are no decisions to make or paths to traverse that will be improved by you acting out of fear. Take care of yourself so that you can calm your mind and improve your attitude. This will allow you to improve your circumstances, not just change them.

### TAURUS

#### April 20-May 20

It would be wise to avoid participating needlessly in power struggles. In the face of discord, let others reveal themselves to you this week. Don't go in with guns blazing, ready to make your point, Taurus. Be patient as you develop a strategy that allows you to get what you want with as little drama as possible.

### GEMINI

#### May 21-June 21

Whatever you focus your energy on, you are investing in. Kind of a scary idea, when you consider how much worrying and second guessing you've been doing, eh, Gemini? Take responsibility for the flow of your focus so that your thoughts, and eventually your actions, will be consistent with your hopes.

### CANCER

#### June 22-July 22

You are the only person who has to live with you, Cancer. It's essential that you invest in yourself and bolster your relationship to how your life feels to your insides. If you don't like what you're doing, adjust it. If you have toxic attitudes, change your mind. Action speaks louder than suffering this week.

### LEO

#### July 23-Aug. 22

It's not enough to know what you want, you've gotta be willing to invest in the nitty-gritty of how you'll get her done. Put your energy towards creating a reasonable plan to executing your dreams this week. If you are willing to make some compromises and use some elbow grease, you're almost there.

### VIRGO

#### Aug. 23-Sept. 22

You are growing and that means change, Virgo. There's no way to stop it. Be patient, as you'll get farther, and with more ease, if you travel your path with care and kindness. Compassion is your greatest tool for understanding and providing for your needs this week. Trust is the key.

### LIBRA

#### Sept. 23-Oct. 22

Whether you're in a relationship or not, this week is the right time to contemplate how you exchange intimacy with others. Don't do anything yet! Just sit with the insights that can come from looking at how you both give and receive closeness. By understanding your role, you can make needed adjustments to improve your heart connections.

### SCORPIO

#### Oct. 23-Nov. 21

This week you should connect with your friends, Scorpio. Fortify your emotional landscape by bonding or reuniting with the people you can be absolutely yourself around. It'll help you remember some parts of your self that you need to get back in touch with. Experience the power of unity, pal.

### SAGITTARIUS

#### Nov. 22-Dec. 21

Even if you feel restless and compelled to shake things up, this week it's best to get yourself grounded so you can better assess your situation. That eager feeling gnawing at you may inspire you to bite off more than you can chew, so temper any internal call to action with patience and common sense.

### CAPRICORN

#### Dec. 22-Jan. 19

Don't confuse pragmatic thinking with pessimism, Capricorn. This week it will pay to be thoughtful about your actions, but you should still put yourself out there in deference to your highest hopes. Assert yourself this week, even if it's risky. You are capable and the time is right to put your abilities to the test.

### AQUARIUS

#### Jan. 20-Feb. 18

If you find yourself distracted by "what if's?" and the potential of the much-dreaded "maybes", don't despair, Aquarius! This week you are meant to explore your inner landscape, to make sure your conscious goals are properly aligned with your more subconscious needs. Changing your mind is not weakness.

### PISCES

#### Feb. 19-March 20

There's no sense in crying over spilt milk, or worse, driving yourself crazy thinking about the pains the cow or soybean took to bring you that milk, just so that you'd waste it. Flow with change as it occurs, and vow to learn what you can along the way. Making yourself feel bad doesn't make things better for anyone.

### BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an astrology or intuitive reading at (415) 336-8354 or [dreamyastrology@gmail.com](mailto:dreamyastrology@gmail.com).



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